LOAN EXHIBITION OF THE J·PIERPONT MORGAN COLLECTION

THE METROPOLITAN MVSEVM OF ART

THE METROPOLITAN MUSEUM OF ART : GUIDE TO THE LOAN EXHIBITION OF THE J. PIERPONT MORGAN COLLECTION



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INTRODUCTION

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THE J. PIERPONT MORGAN COLLECTION

INTRODUCTION

THE exhibition which, through the courtesy of Mr. J. P. Morgan, the Metropolitan Museum now offers to its visitors, and which is described in the following pages, is spoken of as the "Morgan Collection." It is, however, only that part of his collection—or more properly collections—which the late Mr. Morgan allowed to accumulate in Europe, and sent to this country during the year before he died. To form an idea of the extent of his collections in their entirety, it should be remembered that in addition to what is now placed on view, there is in the Museum a vast amount of material belonging to them, distributed through its various departments, such, for example, as the large gallery of Chinese porcelains, the rich and important Hoentschel collection of mediaeval works of art, the Merovingian and Germanic antiquities, many paintings exhibited in our picture galleries, and individual objects in our Egyptian and Classical collections; and besides all these there are the treasures in his Library —books, manuscripts, prints, drawings, medals, as well as

the works of art, chiefly Italian, which adorn its walls and cabinets.

Had such an assemblage represented the results of several generations of a family of collectors, it would have been a most remarkable achievement, but formed as it was by one man, and during a comparatively short period of his life, it is probably without parallel in the history of collecting, as there is to-day no collection which in range, variety, and the high average of quality outranks it. Mr. Morgan always had a passionate love for beautiful things, but although he began to acquire these in his student-days, it was not until the latter years of his life, when he relaxed somewhat his close attention to business, that he gave full play to his ambition as a collector. During that time he purchased with almost feverish zeal, willingly pursued by dealers wherever he went, they knowing it was well worth while to save their best things for him, prince of collectors as he was in more ways than one. In many cases, of course, he bought individual objects as they were offered to him, but it was also part of his policy to secure entire collections when he could, and when he knew them to be of recognized high quality, and thus he often reaped the benefit of a lifetime of patient and expert collecting in some special branch. A characteristic instance of his methods he used to describe with great enjoyment, his story being as follows: "I heard that Mr. So-and-so had a certain object in his collection that

I was very anxious to secure, and in the hope of being able to buy it, I obtained an invitation to visit the collection, which I had never seen. But when I saw what treasures the man had, I said to myself, 'What is the use of bothering about one little piece when I might get them all?' So I asked him at once if he would take so much for his entire collection; he said he would, and I bought it then and there." Another important collection, this time one which he knew well, he bought as he was getting into his automobile to take the steamer for Europe. Just at that moment a dealer came along and told him the collection was for sale. "Very well," said Mr. Morgan, "if you are authorized to negotiate for it, you may buy it for me," and with that, off he went.

The present exhibition consists entirely of material which has never been seen in this country before, with the exception of the paintings, which have been shown in our Gallery of Special Exhibitions during the past year, and five Gobelin tapestries. It comes from his London residence, No. 13 Prince's Gate; his country seat, Dover House, near Putney; the Victoria and Albert Museum at South Kensington; the National Gallery, where the Raphael hung for a number of years, and Paris, where many things were stored from the time when he purchased them. All this part of his collections is therefore now brought together for the first time, and it is doubly to be regretted that he could not have lived to see them thus

exhibited, for it may well be doubted whether even he realized what a bewildering abundance of splendid objects he had accumulated, or what a display they were capable of making.

A summary of the component parts of the exhibition was given in the Museum Bulletin for last June, when Mr. Morgan's son, the present owner of the collection, announced his consent to the holding of a temporary exhibition of all the objects which had been sent over. As they are more fully described in the Guide itself, this introduction may be confined to a general account of their arrangement.

In the installation of the Morgan collection, an arrangement has been followed which is based mainly upon the chronological sequence of the material exhibited, though it has not been possible to adhere strictly to this system in all details. The tapestries, for example, of which there are thirty-six, could not all be crowded into the rooms to which their periods would assign them, and the exhibition as a whole would have lost much of its effectiveness had this been attempted. They have therefore been distributed through the various rooms and corridors frankly for decorative effect, where they would show to the best advantage, and where they would best serve their purpose to enliven the background, keeping the various types in places where they would harmonize with the objects about them.

With the chronological sequence as a basis, the galleries are arranged as follows:

11 ANCIENT ART: Egyptian, Greek and Roman bronzes, ivories, etc., Byzantine and Romanesque ivories and enamels, Arabic and Persian glass.

12 THE GOTHIC ROOM. Mediaeval sculptures in various materials, ivories, enamels and reliquaries.

13 FIRST RENAISSANCE ROOM, the chief feature being the collection of bronzes, with Della Robbia terra-cottas and the triptych by Filippo Lippi.

14 THE LARGE RENAISSANCE ROOM. In the centre of the main wall the Raphael, and this and the other walls lined with cases of Italian majolicas with two reliefs, by Rossellino and Donatello, above them. On the floor, cases of reliquaries, crystals and Renaissance glass.

15 LATER RENAISSANCE; paintings by Van Dyck and the Dutch School, boxwood and hone-stone carvings, later Limoges enamels, and jewelry.

16 XVI-XVIII CENTURIES; paintings, gold and silver plate, ivories, enamels, etc.

17 Called the "ENGLISH" ROOM, because the dominating feature is the English paintings, though

the furniture and other objects in the room are French of the XVIII century, there being no English decorative works of this period in the collection.

18 FRENCH, XVIII CENTURY, the walls hung with Gobelin and Beauvais tapestries, and the furniture and other objects in the room being French of that period.

19 THE "FRAGONARD" ROOM. It was the late Mr. Morgan's wish that the famous Fragonard panels from Grasse should be exhibited in the Museum in an exact reproduction of the room in which they were hung in Prince's Gate, and thanks to the co-operation of his son this has been done with the actual woodwork of the room itself. The only change is that for the fireplace which stood in the house, a doorway has been substituted, to admit of free passage-way through the room.

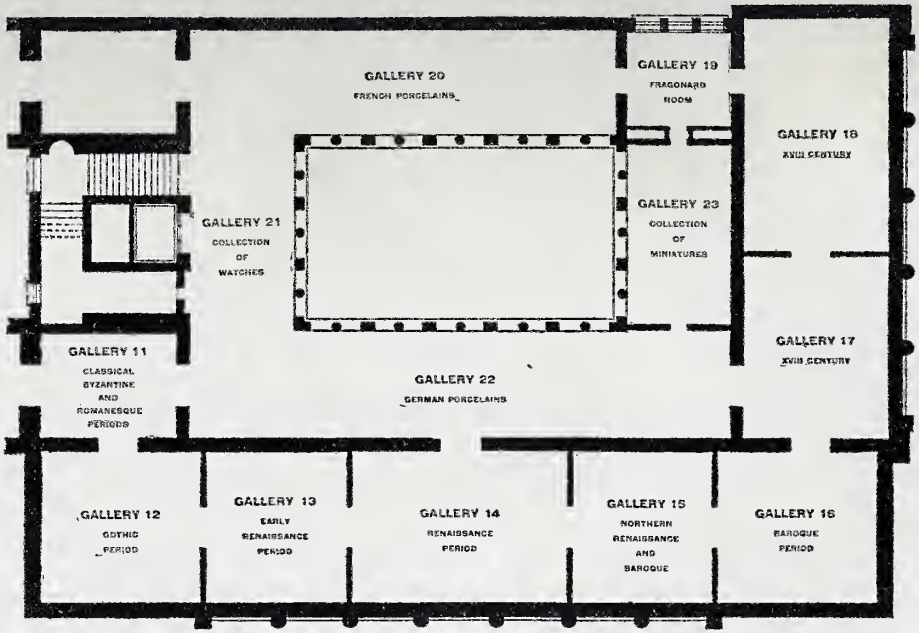
20 FRENCH PORCELAINS.

21 THE COLLECTION OF WATCHES.

22 GERMAN PORCELAINS.

23 THE COLLECTION OF MINIATURES.

As to the decorative treatment of the galleries to serve as a setting for this great variety of material, that will explain itself to those who visit the exhibition, and it is difficult to describe adequately to those who do not.



FLOOR PLAN
SHOWING ARRANGEMENT OF COLLECTIONS

Briefly it may be said that the walls of Galleries 11–16 have been hung with inexpensive materials of different shades and textures, with a view to avoiding monotony of effect, and also to harmonizing with the tones of the objects which predominate in each room. The two XVIII century rooms, 17 and 18, have been given a paneled effect, the one painted a soft English green and the other a French gray. The walls of the galleries around the area are finished with a rough plaster surface, tinted in a creamy tone, as an appropriate background for the tapestries which surround them, and a color which should not be too sombre for the porcelains; and the Miniature Room is covered with a soft, greenish-gray fabric, hung in straight folds.

The work of installation has been shared by various members of our staff. The general plan of arrangement and the decorative scheme were decided upon by a sort of committee consisting of the Director and Messrs. Valentiner, Burroughs, Breck and Friedley. The miniatures have been arranged by Mr. Burroughs, and the ancient bronzes by Miss Richter. But as the bulk of the material consists of objects belonging to the Decorative Arts, so the burden of the work has fallen upon that department of the Museum, and to Messrs. Valentiner, Breck and Friedley belongs the principal credit for the result produced.

The preparation of the Guide has been distributed as

follows: Gallery 11 is described by Gisela M. A. Richter and Robert T. Nichol, No. 12 by Robert T. Nichol, Nos. 13 and 14 by Joseph Breck, No. 15 by W. R. Valentiner, Nos. 16 and 21 by Bruce M. Donaldson, Nos. 17, 18, 20 and 22 by Durr Friedley, and Nos. 19 and 23 by Bryson Burroughs.

In conclusion, it is an especial satisfaction to record the fact that, with the exception of the manufacture of the materials used on the walls, all the mechanical labor of installation has been performed by the Museum's own force. The Museum may well be proud of having in its employ a force of mechanics who responded so readily and so intelligently to the extraordinary call that has been made upon them during the months that this installation has been in progress.

EDWARD ROBINSON.

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GUIDE TO THE COLLECTION

GALLERY ELEVEN



CENTAUR, ARCHAIC GREEK
ROOM II, CASE B



GREEK MIRROR
V CENTURY B. C.
ROOM II, CASE B

GALLERY ELEVEN
CLASSICAL, BYZANTINE AND ROMANESQUE PERIODS

IN Cases A–E have been placed Mr. Morgan's collection of CLASSICAL ANTIQUITIES. Of these by far the most numerous are the ancient BRONZES, which number in all ninety-four pieces. They consist not only of statuettes, but of all manner of household articles and utensils, such as lamps, mirrors, vases, horse-trappings, strigils, ladles, weights, and ornaments from couches, thus illustrating the manifold uses to which bronze was put in antiquity.[1] Such utensils are not only interesting on account of the light they throw on the daily life and customs of the ancients, but because each is an artistic product in itself. For it is one of the distinguishing traits of antiquity that the decorative instinct pervaded all classes of the community, and was shared alike by the simple artisans and the sculptors and painters.

The majority of these bronzes belong to the Roman

[1] These have been catalogued by Cecil H. Smith in a large folio volume, fully illustrated.

period; but the earlier periods are also represented, occasionally by examples of the first order.

Case A

In Case A have been assembled a few EGYPTIAN BRONZES, all dating from the Ptolemaic and Roman periods. The most important is a large statuette of a Seated Cat, in splendid preservation and of good execution.

Case B

The bronzes of GREEK WORKMANSHIP will be found chiefly in Case B. The earliest is a remarkable little group of a Centaur and man (perhaps to be identified with Pholos greeting Herakles), dating from about the eighth century B. C. It is of very primitive style, but of great importance on account of the rarity both of grouped statuettes and of mythological scenes at so early a period. The base has on its under side a number of engraved lines and a zigzag pattern in openwork, so that the group probably served as a seal.

A beautiful example of Greek archaic art (sixth century B. C.) is the statuette of a galloping Centaur about to throw a peculiar object which he holds in both hands. The modelling shows great vigor, and the rapid forward motion is admirably represented.

Other important pieces are a fifth-century mirror supported on a stand in the shape of a female figure, of good workmanship and rare completeness; the cover of a mirror decorated with a charming toilet scene; a remarkable figure of a draped warrior, of the sixth century B. C.; the handle

of a vase with the fore-part of a Siren on the lower attachment; and a large statuette of a nude warrior of fourth-century style.

The bronzes of ROMAN WORKMANSHIP, whether reproducing earlier Greek types or new creations of the period, have been placed chiefly in Cases D and E, though some will also be found in Cases A and B. A fine example is the large statuette of Dionysos, 15⅝ inches high, represented as a smiling boy wearing a panther's skin. The other statuettes include several figures of Aphrodite, Hermes, Victory, Eros, Harpokrates, and Lar, all favorite subjects of that period. There are several excellent specimens of Roman lamps, suspended from chains, and jugs, chiefly from Boscoreale, some covered with the beautiful dark blue patina which distinguishes many bronzes from that site.

Cases A, B, D, E

Besides bronzes, Mr. Morgan's collection includes a few specimens of classical art in other materials. There are two charming examples of Tanagra statuettes, both of standing, draped women, in excellent preservation and of unusual size. Two marble statuettes represent Aphrodite, one, partly draped, is an attractive piece of fourth-century style, the other is a somewhat indifferent Roman work reminiscent of the Knidian Aphrodite. Of special interest is a group of silver vases and utensils, delicately worked in the style of the later Greek period. They consist of two cups, a ladle, a safety pin,

and a dipping rod, and are said to have been found together in a tomb at Olbia.

In addition should be mentioned some MISCELLANEOUS PIECES of gold jewelry, a few silver and faïence statuettes, three pieces of glass (in Case K), of which one is a bowl with several figures roughly incised, an amber relief, and three terracotta vases. Of the latter the most interesting is a jug with trefoil mouth covered with a greenish vitreous glaze. It is decorated with a spirited scene in relief of dancing figures, caricatured in the exaggerated manner prevalent in late Greek and Roman times.

Case C

In Case C will be found a piece of unusual interest and importance. It has been restored as a seat with curved rests decorated with bone carvings and glass inlay; but it must originally have been considerably longer and have served as a COUCH, in which case the two curved rests would have had more use and the whole be better proportioned. This form of couch is that adopted by the Romans from the Greeks, and popular with them down to the end of the first century A. D. A number of examples with bronze fittings are known, but specimens with bone decorations are rarer, the best known having been found at Norcia, Ancona, and Orvieto, of which the last is now in the Field Museum at Chicago. The bone carvings, both on the seat and on the stool (which is exhibited in the same



PART OF A ROMAN COUCH
ROOM II, CASE C



BYZANTINE SILVER DISH
VI CENTURY A. D.
ROOM II, CASE I

case), are of rough workmanship, but combine well with the gaily colored mosaic inlay to give the richness of effect so appreciated by the Roman temperament. With this piece should be compared a few fragments of bone and ivory carvings, belonging approximately to the same period, which have been placed in Case L of the same gallery.

In the summer of 1902, two Greek peasants living at Karavás, in the island of Cyprus, came upon a TREASURE consisting of eleven silver dishes and a quantity of gold jewelry. Five of the dishes and a few pieces of the jewelry were kept in Cyprus, and are now housed in the Nicosia Museum. The rest, after various vicissitudes, became the property of Mr. Morgan. This part of the treasure is now exhibited in Case I. The six plates, of which the largest is about 20 inches in diameter, are decorated with scenes from the Biblical story of David. The jewelry consists of necklaces, bracelets, earrings, and a girdle of gold medallions and coins ranging in date from 408 to 685 A. D. This treasure is of unique importance in illustrating by a series of splendid monuments the silversmith's art in the early Byzantine period (about the sixth century A. D.), which had heretofore been scantily represented. It shows the dependence of that art on classical models and forms an important link between the early Christian monuments and the Byzantine art of the ninth and tenth

Case I

centuries. With regard to its artistic merit, the compositions show little inspiration, but every piece is beautifully worked, and we may surmise that the whole treasure was the product of a skilled and painstaking artisan. Fortunately the preservation is astonishingly good, and with the exception of a little corrosion in a few places, the pieces look as if they might have been made yesterday.

Room 11 contains besides the five cases (A, B, C, D, E) of objects of Ancient Art described above, several other cases and many individual objects illustrative of some of the decorative arts between the fifth and fourteenth centuries. All of these are of European origin except the single case (R. 11, Case L) which contains very beautiful examples of Syrian enameled glass mosque lamps, etc., manufactured principally in Syria for distribution through the countries of the Levant, notably Egypt, under the Mameluke Sultans, and other parts of the Mohammedan East—between the thirteenth and sixteenth centuries. The other cases contain almost exclusively examples of the great Byzantine and Gothic schools of Mediæval Europe in Enamel and Carved Ivories.

The separate objects comprise Tapestries, Carpets, Vases, Statuettes, and two large screen-pieces consisting of small ivory plaques, forming each a narrative sequence.

By enameling we understand the method of decorating the surface of metal (usually gold, silver or copper) with

vitrified colors, that is, colors reduced by the action of fire to the consistency of glass.

Of this method there are three main processes (in chronological order)—*cloisonnê*, *champlevê*, and painted enamel. The first is always the process used in the Byzantine enamels, and (we may observe incidently) in the later Chinese and Japanese schools. It means covering the surface to be decorated with *cloisons*, that is, small cells or compartments, "cloisters," for the separate colors, by means of fine wires soldered on, and filled with the enamel paste before filing, the whole being afterwards rubbed down and polished. The second is always the Gothic or Mediæval way, including the great schools of Germany, France, England and Burgundy, and of the workmen in British India to-day, who produce the gorgeous enamels of Jaipur, Delhi and Lahore. It consists in hollowing out on the metal surface channels and spaces to be filled with the different colors, thus forming a *champ levê*, or *field* of color *raised* to the level of the original surface. The third (but we shall find few, if any, examples in these two rooms) was a method, using neither *cloisons* nor channels, which brought Enameling much nearer the arts of Painting and Engraving, and so did away with its own distinctive character and *raison d'être*. It will perhaps be not amiss to add that by translucent enamels we mean colors permitting the passage of light: also that these naturally belonged to the *cloisonnê*

or Byzantine process, the foundation of which was usually gold, and are seldom or never found in the *champlevé*, or Gothic examples (usually on copper) till about the fourteenth century, when the process of *basse taille*, or engraving in relief the bottoms of the channels, afforded a field for their use, the limpid enamels permitting the pattern to show through. This was immediately employed, principally by the Flemish or Burgundian craftsmen and those of Siena and Northern Italy, with exquisite results, especially in small objects, shrines, chalices, reliquaries, etc., of gold and silver.

Beginning now with the objects and cases in Gallery 11, in order (that is, from the left on entering), there will be found in the first corner on a pedestal, a large Chinese vase, or sacrificial vessel, of bronze, belonging to the Chow Dynasty, about B. C. 1500. This is supposed to be the best age of the art of bronze-casting in China, and its remoteness gives us some idea of the early civilization of this wonderful people.

Omitting the cases of objects of Classic and Ancient Art (dealt with in another paper), we may notice on the walls a piece of fifteenth-century tapestry, delightfully warm and rich in color, and naïve and sincere in design. It is French work of the later fifteenth century and belonged formerly to the noble family of Sambola of Catalonia, in the Kingdom of Spain. It is meant to illustrate the several clauses of the Apostles' Creed. In the first



IVORY BOX
EARLY CHRISTIAN, V CENTURY
GALLERY II, CASE F



LEAF OF A DIPTYCH
IVORY
SPANISH, X CENTURY
GALLERY II, CASE G



HUNTING HORN
IVORY
SYRIAN, XII CENTURY
GALLERY II, CASE G

compartment is the Eternal Father, crowned and robed both as Pope and Emperor, creating the heavens and the earth: in the second, the Baptism of Our Lord by St. John the Baptist, if not in historic sequence with the following subjects, yet introduced because of the proclamation at that time by the Father's voice—"This is my beloved Son"; in the third, the Archangel Gabriel announcing to Mary her conception of the Son of God; in the fourth, the Birth of the Lord at Bethlehem; in the fifth, the Passion, Crucifixion, and Death, all summed up in the familiar group of the Crucifixion; in the sixth, the Lord's Body prepared for burial; in the seventh, the Descent into Hell, and setting free the souls of the Old Testament Saints—the "Harrowing of Hell" of the old writers; in the eighth, the Resurrection; in the ninth, the Ascension; in the tenth, the Last Judgment; in the eleventh, the Descent of the Holy Ghost on the Blessed Virgin Mary and the Apostles at Pentecost; in the twelfth, Our Lord in Heaven between the Blessed Virgin Mary and St. John Baptist, guarding and blessing His Church on earth, at the gate of which sits St. Peter, holding the Keys of the Kingdom; in the thirteenth, the Guardian Angel guiding a soul to the tribunal of Penance, where the priest absolves it; in the fourteenth, Our Lord reigning among the Blessed forever.

Continuing now at Case F, we find various objects and fragments of early Byzantine and Mediæval ivories. Case F

Particular attention is directed to the circular *cyst* or *pyxis*, probably from its decoration, intended for some ecclesiastical purpose—early Byzantine work of the sixth century; and near it a cup or beaker, boldly and well carved in relief with nude figures of bacchants, probably a somewhat rude Coptic transcription of a Classic model. On the shelf below these is a remarkable oblong box of wood, covered with finely carved ivory plates, representing, on front, back and sides, scenes from the life of the beasts of the forest and of the chase, and on the lid two scenes of the human life of an earlier period, one of a combat of gladiators, the other from some classical comedy. This is fine and careful work belonging to the period of conscious imitation of Classic models, about the ninth century.

Case G

In Case G, among the various Byzantine and Mediæval objects, perhaps the most noteworthy is the beautiful and delicately carved fragment from the throne of Don Jayme I, King of Arragon and Majorca in the thirteenth century, representing a knight in the armor of the period (barred helmet and the suit of chain-mail reinforced on the forearms and legs with steel plates), mounted on a horse vigorously climbing a wooded hill The herbage and small wild-creatures beneath their feet, and the conventionalized border above of wreathen climbing plants, and beasts, are tenderly and skilfully treated. On the next shelf is a maimed Crucifix, fine and dignified French



ENAMEL PLAQUE
RHENISH, XII CENTURY
GALLERY 11, CASE J



THE "OPPENHEIM" RELIQUARY
SILVER OVERLAID WITH ENAMEL ON GOLD
BYZANTINE, IX CENTURY
GALLERY 11, CASE J





GOLD AND ENAMEL PLAQUES
BYZANTINE, IX CENTURY
GALLERY 11, CASE J



RELIQUARY
LIMOGES ENAMEL
FRENCH, XIII CENTURY
GALLERY 11, CASE H

work of the twelfth century; and on a lower one a really noble tablet of the diptych type, evidently one of a series of subjects from the Gospel history, containing two incidents of the Resurrection; the lower, that in which Our Lord appears to St. Mary Magdalene (the *Noli me tangere* of so many later artists)—with the legend above, *Dñs Marie loquitur* (The Lord speaks to Mary); and in the upper half, the Lord joining the two disciples on their walk to Emmaus on the evening of the first Easter Day. This is dignified Spanish work of the tenth century. In the same case are several beautiful ivory heads of crosiers (French *crosse*), and also several carved ivory horns ("oliphants"), the largest covered with delicate intricate geometric design, Oriental both in origin and taste; the others, whatever their provenance (supposedly French or German, twelfth century), certainly inspired by Oriental models.

Case H

In Case H are four reliquaries of the shape which the French call *chasse*, that is, suggesting a small gabled house or chapel, though the word itself means no more than "coffin" or "bier." These are all admirable examples of the splendid *champlevé* enameling of Limoges at various periods during the thirteenth century. It may be well to note on the two larger the delicate chasing or engraving which covers the gilded surface of the copper, a feature characteristically French, and serving to distinguish it from contemporary work of the great German

schools. The smallest of the four (that to the visitor's left) bears on the gable at either end a pointed heraldic shield, probably the Arms of the great family of La Tour d'Auvergne, in right of their viscounty of Turenne. This, and the benitier (Holy Water bucket) above, are of an earlier date than the other reliquaries. In the bottom is a very fine enameled Crucifix, good and strong French work of the thirteenth century, and a group in repoussé copper, gilt, of the Virgin Mary with the Divine Child on her knee in the act of blessing, both royally robed and crowned.

Case L

Turning now to the central floor-case, which we shall consider somewhat out of order (for chronology's sake), and beginning at the north side of Case L, we find some admirably perfect examples of ivory Consular diptychs of a very early Byzantine era, 521 A. D. Perhaps it will be as well here to recall the meaning and origin of the "Consular Diptych." *Diptych*, of course, means a book, "table," or pamphlet of two leaves. It is a pure Greek word; and being also official, we rightly trace its use to the years succeeding Constantine, who transferred the seat of Empire from Rome to Byzantium (Constantinople), after which Greek rapidly became the official language. The Romans, always tenacious of ancient forms, continued long, even under the Empire, to elect Consuls, and it became customary for these magistrates on their election to present to the Emperor, the Senators,



IVORY PLAQUE
SPANISH, XIII CENTURY
GALLERY II, CASE G



IVORY PLAQUE
BYZANTINE, IX CENTURY
GALLERY II, CASE I





CONSULAR DIPTYCHS
IVORY
ROMAN, VI CENTURY
GALLERY II, CASE L

and their friends, sometimes even to their powerful clients, as memorials of their election, and of the games which they gave in its honor, ivory *diptychs*, or folding-tablets, bearing their "image and superscription," together with various emblematic figures and designs. Those curious about the matter will find it fully discussed in any dictionary of Classical Antiquities or Encyclopedia. Here we need only note that the Church early adopted the use of such *diptychs*, sometimes, indeed, the very Consular ones themselves, making the necessary erasures and substitutions, for recording her illustrious ones, inscribing them with the names of the local Martyrs and Patrons, the local Bishop and reigning Emperor, and generally with the catalogues of living and dead to be specially commemorated at Mass.

Later the name came to be applied to any two-leaved folding tablets containing representations of Sacred and devotional scenes. In the Middle Age the *triptych*, or three-leaved form, became the favorite. Modern art-jargon has even invented the barbarism *polyptych*, for one of more than three leaves.

In this Case are both leaves of a true Consular diptych. The inscription at the top of the left one records the name of Flavius Petrus Sabbatius Justinianus, who was *Consul Ordinarius*, that is, gave his name to the year, in 521. Each leaf bears also an inscription within a garland, addressed to the donor's friends and supporters. That

on the left means, "Gifts of little cost, it's true, but prolific of honors" (which might be incriminating in a disputed election!): the right reads, "I the Consul offer these to my Fathers," that is, "my honored Conscript Fathers," —the Senate. On either side of this veritable Consular diptych are the two leaves of a "converted" one, or, perhaps, a later copy of an old one, in which the Classic types have been made to do duty for Christian heroes. It certainly antedates the creation of traditional Christian types, and it is hard to recognize in the smooth-faced youths of the diptych leaves, those rugged and bearded protagonists of the Christian Church, Saints Peter and Paul. Yet such they are, and St. Peter bears his very modest keys, and St. Paul his precious volume in hands veiled according to the antique and Oriental reverent method, still familiar to anyone acquainted with the Liturgy of the Catholic Church, in the veiling of the hands of the Subdeacon who holds the paten at High Mass, or of the Priest, who gives Benediction with the Blessed Sacrament. To the right of the St. Paul is a very queenly and reverent Madonna holding the Divine Child, probably cut from the plaque of which it formed part, beautiful and careful work in the highest style of the court carvers of the tenth or eleventh centuries. Turning the corner there is time here to notice only a plaque, book-cover, probably, of minute and exquisite finish, showing a throned Christ of early youthful type, surrounded by the symbols

of the Four Evangelists; and near it another very wonderful one, also Byzantine of the eleventh century, between pillars and under a canopy of delicately carved trellis-work, a dignified yet pathetic Crucifixion; with unutterable pity the Savior seems to be inclining downwards His Hands full of pardon for the guilty race, typified by the prostrate form of our First-Father Adam at the roots of the Cross, in response, as it were, to the decree of the Eternal Father, to gain whose ear Mercy and Justice seem contending in the small group below. On either side of the Redeemer stand noble grieving figures of the Mother and St. John: the traditional group of the Crucifixion (the Rood of Mediæval churches) fixed for ever for Christian Art.

On the next long side of the case we have time here only to note the strange Russian plaque (ninth or tenth century), of Our Lord's entry into Jerusalem on the first Palm Sunday, in which He is mounted on a horse instead of the ass of the Gospel narrative, and in which, the strewn garments, for lack of perspective, seem to stand rigidly on end, as though frozen before they reached the ground; and close by it a small minutely carved and colored ivory disk with figures of the three great "Doctors" of the Eastern Church, Saints Basil, John Chrysostom, and Gregory Nazianzen.

In order to follow uninterruptedly the tradition and development of Christian Art, we must pass from the wan

beauty of these pallid or dusky ivories to the blazing
Case J splendors of the early Byzantine enamels in Case K. Here the supreme treasures are doubtless on the long north side of the case, and chief among them the two small, much-battered figures fixed side by side on a velvet plaque. From the fragmentary lettering on them, we know them to be the Sorrowful Mother-of-God and the Beloved Disciple, St. John, in the attitude in which tradition has fixed them on either side of the Crucified Son and Savior. The marvel is that despite the rigid canons of his art, and perhaps, indeed, through them, and despite the reverent restraints of Religion, the artist has yet contrived to give such human individuality and emotion to these stiff little hieratic figures. They are types, indeed, of the sacred personages they represent; but one has only to glance upwards at the purely vacuous representations of corresponding personages in that sumptuous jewel, the "Oppenheim" reliquary, to see how individual as well as traditional has been the treatment of the unknown artist of these precious fragments. They are doubly interesting as exemplifying the perfect expression of Christian Art attained before the outbreak of the desolating Iconoclastic ("Image-breaking") Controversy in the eighth century. This, having been waged relentlessly by four Emperors, Leo Isauricus, Constantine Copronymus, Leo Armenius, and Theophilus, for more than a century, violently interrupted the develop-

ment of Sacred Art, scattering the artists in exile and destroying their works; but the traditions embodied in those two fragmentary figures had been firmly fixed, and once the ban was raised in the ninth century, it started with renewed impulse from the highest achievements of the old tradition until it blazed forth in that splendid series of sacred images forming the great glory of this collection. This includes representations of Our Lord Himself, His Mother, John the Baptist, His chief Apostles, and various military Saints, among them, St. George. It will be at once observed that the conventional robing of the various sacred personages has been fixed for all time: the *chiton* and *himation* of Our Lord and the Apostles; the *palla* (drawn over the head) of the Virgin Mary; the "rough garment" of camel-skin of St. John Baptist; the noble and military *chlamys*, badge of patrician rank and high military command, of St. George and his brother soldiers. This splendid series belongs to a period between the tenth and eleventh centuries. We must be content here to draw attention to two other objects only, mere fragments too, belonging to the same resplendent period of the enameler's art. These are a segment of a circular band and a plaque of irregular shape, once doubtless parts of backgrounds, the circular one, perhaps, of a halo, of icons of the Virgin Mary. Here we are in the purely decorative field of Oriental Art, an endlessly repeated fixed design, which yet grows no more wearisome than the

changeless succession of the starry heavens, which began their courses before the creation of Man. This is radiant jewellery multiplied to cover spaces not spots, and to charm at once by the color and prolong the attention by the plan.

It is a far cry from this to the strangely different, but no less noble, MEDIÆVAL CHAMPLEVÉ ENAMELS OF LIMOGES, which lie in the end compartment of this case to the right. Again conventional design and harmonius color; but somehow we are in a freer atmosphere, emblematic of that magnificent Europe—joyous yet serious—strenuous yet contemplative—warlike yet religious—the Europe of cathedrals and castles—of craftsmen's guilds and Free Cities—which was springing into being under the great Popes, Emperors, and Kings of Christendom. One is conscious in all the characteristic Art of these wonderful centuries of an amazing, widespread vigor and individualism, all disciplined and useful, full of achievement, because ultimately submissive to Divine Authority in Church and State. Sanity was its leading characteristic. No one then had to apologize for the errors of "the artistic temperament." Its two supreme poets were Dante, the eager politician, and Chaucer, the laborious and honest collector of the Port of London. Its clergymen were not only philosophers and scholars, but statesmen and men-of-affairs, guiding the policies of Kings and peoples,—Alcuin and

Suger, Gerbert (Pope Sylvester II), and St. Thomas à Becket. *It was above all a* PRACTICAL *age, and its Art existed to beautify the daily life of men—high and low—and to decorate the common articles of everyday use.* Unless one grasps this fact, one can never appreciate at their proper worth the artistic relics of the Middle Age.

Before, however, leaving this room for Gallery 12, where we shall again encounter objects of Christian Art, we must spend a few moments looking at the central floor-case K, which contains principally examples of EASTERN GLASS, constructed under Mohammedan influence; the larger pieces for use in Mohammedan mosques. The most noteworthy of these are four MOSQUE-LAMPS, *i.e.*, lamps meant to be suspended by cords or chains in the interior of mosques, or shrines, or in mausoleums, or over the tombs of illustrious dead. The offering and maintenance of them lighted is a common act of devotion. Case K

It will be observed that the four principal ones, and indeed, all such lamps, show only slight variations from a common form: a foot of varying height; a capacious body, more or less oval, for containing the oil; and a deep and flaring mouth or throat to protect the flame. Those which we shall particularly consider are all, too, of similar material and decoration—a clear transparent glass, with conventional applied ornament in coloured glass, producing the effect of enameling. They are

commonly spoken of as "Arabian," evidently from the consciousness of the well-known origin of the Religion of Islam; also, probably, because the Saracens, whose conquests first brought Western Christendom into contact and conflict with it, were originally an Arabian people. But as a matter of fact those we are considering, and most of those of similar character, were made in Syria, probably near Damascas, and distributed by caravans throughout the Mohammedan Levant.

The following is what we are told specifically of the four in question, derived presumably from the inscriptions and other marks on each.

No. 1 (*circ.* A. D. 1286). A tomb-lamp intended for the mausoleum of an Emir, Ala-el-Din Aydekin, etc., etc.; el-Boudokdar, etc.—*i. e.*, "Ala-el-Din, etc., the Bowman," either from some office he himself held at the court of the Mameluke Sultans (then rulers of Egypt), or what we should call his "surname." With reference to this, the lamp is decorated with his badge, a sort of bastard heraldry which the Moors and Saracens (and through them the Mamelukes and Turks) seem to have borrowed from the Crusaders. This is the significance of the two bows back-to-back in the red medallion both on the body and the throat of the lamp.

No. 2 (*circ.* 1329). This was made for the Mosque of (*i.e.*, built by) Kossoum in Grand Cairo. This person was a Mameluke, a favorite of the reigning Sultan, who

promoted him to be one of his cup-bearers and finally an Emir, and at his death, left him guardian of his son, Abu-Bikr, whom Kossoum promptly exiled and murdered: a fate which overtook himself before long, about 1341. His badge, a red cup on a particolored medallion of white and gold, refers plainly to his first office at court, from which, probably, he continued to be designated throughout his life.

No. 3 (*circ.* 1348). This lamp (also Cairene in provenance) is said to have been made and hung up in honor of El-Melik-el-Nasser, Son-of-Kalaoum, one of a group of Mamelukes, who seem between 1293–1340 to have been engaged in various attempts to set up for themselves an independent petty sovereignty. The badge on this is a heart-shaped or top-shaped medallion of clear glass, bearing an Arabic inscription said to mean, "Glory to our lord the Sultan, the King."

No. 4 (*circ.* 1393). This is said to have been made in honor of the Sultan, El Melik, el Zaher, etc., etc., the first of the Circassian Sultans, who from serving in the Mameluke guards raised themselves to this pre-eminence between the years 1382–1392. The badge or signet on this lamp is a gold medallion bearing a device or inscription in three lines, said to mean, "(i.) El Zaher; (ii.) Glory to our lord, the Sultan, the King; (iii.) May his victory be glorious."

Attention is also directed to the two smaller mosque-

lamps of sapphire-colored glass, with intricate conventional decoration in polychrome "enamel."

There are also in this case four minute objects, three at least undoubtedly genuine, which deserve consideration. These are the small disks of glass lying towards the corners of the top shelf and showing portraits and inscriptions impressed in gold-leaf on the reverse of the glass. They are very ancient examples of the art now known as *EGLOMISÉ*, OR *VERRE EGLOMISÉ*. It consists in painting on the back of glass, in gold and colors, the requisite design, and then imposing on it a corresponding plate of glass, and fusing the two together by a gentle heat. This naturally requires extraordinary care and delicacy of treatment, but when successful, produces a picture indestructible by anything short of violence. The application to the process of the term *eglomisé* is a strange example of retro-active nomeclature. In the late eighteenth century, a Paris picture-framer named Glomi was in great request among connoisseurs for the excellence of his work. He professed to have invented (and there is no reason to doubt his sincerity) a new method of framing, particularly adapted to the tinted engravings of the day, which consisted in laying down on the reverse of the glass certain lines and bands of gold with a background of blue-black varnish or lacquer, to form a setting for the picture, inside the actual frame. This obtained great vogue, and the "new" process was

Case K

called after its inventor *eglomisé,* or, rather pictures so treated were said to be *eglomisés*—done in Glomi's style. When, at a later date, mediæval and even earlier examples of a corresponding art were discovered, the term was conveniently transferred to them, though owing its origin to something which occurred many centuries later.

GALLERY TWELVE



GALLERY TWELVE
GOTHIC PERIOD

GALLERY TWELVE
GOTHIC PERIOD

PASSING now into Gallery 12, the first thing to attract our attention on the right as we enter is an admirable oblong panel of EARLY THIRTEENTH-CENTURY TAPESTRY: not embroidery or darned-work, like that of Bayeux, but real tapestry, a woven web of *haute lice*, vertical loom, always the characteristic method of the Parisian and best French schools, to which this belongs. The subject, one need hardly say, is the traditional and symbolical representation of the Crucifixion, with the historical figures of the Blessed Mother and St. John on either side accompanied by later saints, who are only present from local devotion and because all sanctity is the fruit of the Cross. In this case they are two Virgin-Martyrs: the one to the right of the Cross very evidently St. Catharine of Alexandria; the one to the left, probably, St. Margaret of Antioch.

Immediately below this is A LARGE GABLED SHRINE, AUMRY, or, possibly, tabernacle or repository for the Holy Sacrament, although the present use of stationary taber-

nacles, on or above an altar, dates only from the sixteenth century. It is of wood covered inside and on the front with plates of Limoges enamel of the thirteenth century, and heightened with figures in relief of copper gilt. It was unfortunately buried for centuries, probably to save it from destruction or desecration, and nothing is more fatal to the beauty and splendor of enamel; it requires, therefore, some effort of the imagination to restore to it its original brilliance and charm. The principal group inside represents with great simplicity and dignity the Descent from the Cross; those inside the folding-doors represent, three on each side, scenes connected with the Resurrection. On the right, that is, Our Lord's right, beginning from the bottom (and in mediæval subjects divided into compartments, it will usually be found that a vertical series *begins* at the bottom, and several horizontal series, at the *left-hand* of the bottom row), the liberation from Hell of the souls of the Old Testament Saints: the Three Maries at the empty Sepulchre; the appearing of the Lord to St. Mary Magdalene. Those on the left: Our Lord joining the Two Disciples on their journey to Emmaus; His recognition by them at the supper at Emmaus; His satisfying the doubts of St. Thomas. On the outside of the doors are figures in relief of Our Lord in Glory surrounded by emblems of the Four Evangelists; and of Our Lady, by four Angels. It will also be noted that throughout, even in Death on the

Cross, the Lord is regally crowned, signifying that His endless triumph had now begun.

Worth more than a glance, too, is the short band of faded TAPESTRY, beautiful ENGLISH WORK OF THE LATE THIRTEENTH CENTURY, representing a Crucifixion with attendant Saints: on the right of the Cross SS. Peter and James-the-Great; on the left SS. Paul and Andrew. Several things concur to fix the date of this piece within a year or two: not only the architecture, which could not be later than the early fourteenth century, but the heraldries and the Saints. Of the shields in the spandrels of the arches, those to the right and left of the Cross are the royal arms of England (Edward I) and of Castile and Leon (his beloved and heroic Queen Eleanor). She died in 1290, and the King in 1307; and this was probably executed before her death, or as part of one of the many and various memorials which he dedicated to her memory immediately afterwards. Of the Saints, too, St. James, Santiago, is the renowned patron of Castile, and St. Andrew, much honored in other parts of Spain, especially in Catalonia. The other two complete shields are: the lion, that of Mowbray, Earl of Arundel, ancestor of the present Duke of Norfolk, and the three chevrons, that of the DeClares, once Earls of Pembroke.

In Case A are several beautiful and characteristic FRENCH IVORIES: a large group of the Madonna and Case A

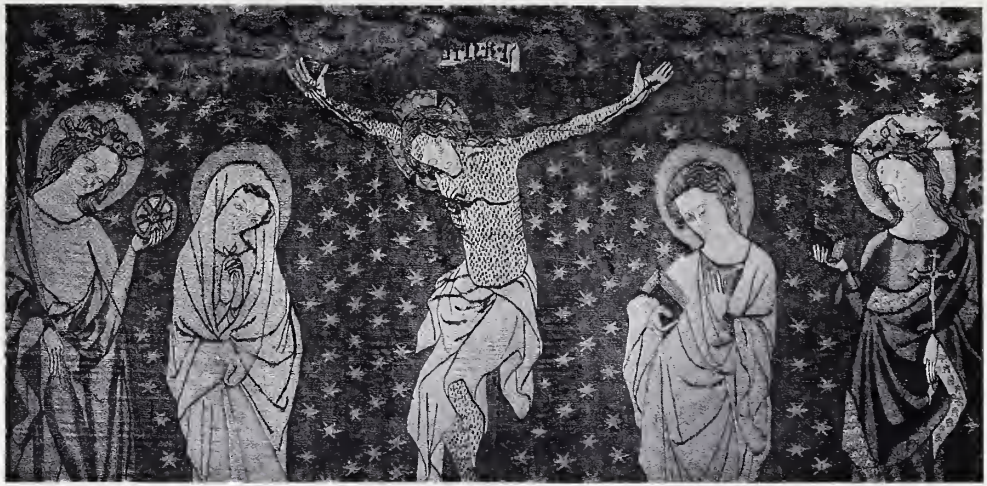
the Child, with the benignant and caressing suggestion so distinctive of such groups of the fourteenth century; on a lower shelf a strange and almost unique representation, at least in ivory, of the same subject, in which the Virgin holds on her knees a carved wooden cradle, or *crêche*, while she raises the Infant with her left arm and wraps him in swathing-bands with her right. This interesting and unusual representation is thought to be probably of South French origin, possibly from Auvergne, and the disfiguring narrowness of the shoulders and ungracefulness of the head, so strangely inconsistent with the ample draperies and well-managed lower part of the figure, to be attributable to the awkward shape and size of the ivory with which the artist had to work. Beside it is another grave and well-modeled representation of the same group, in which the Child is sitting on His Mother's knee as on a throne, and raising His Hand in Blessing. In the same case, on the top shelf, is a small spirited carving of the thirteenth century, one of a set of chessmen, representing a mounted knight encountering a dragon.

Cases A, B

Against the wall between Cases A and B is a remarkable WOODEN STATUETTE of the Virgin, crowned as a Queen, the features strangely elongated, it is true, but the whole figure noble and gracious, and the draperies preserving the best traditions of art.

Case B

In Case B is a small ALTAR-PIECE, mainly of ivory,



TAPESTRY
FRENCH, XIII CENTURY
GALLERY 12, WEST WALL

set in a frame of CERTOSINA WORK, that is, wood inlaid with minute, and generally geometric, designs, in ivory, bone, mother-of-pearl, etc., and consisting of small plaques, each representing a particular scene and forming part of a narrative sequence. The three compartments represent, respectiveiy, in the center, scenes from Our Lord's Life, from His Conception to His Crucifixion; and on either side, the lives of the two St. Johns—St. John Baptist's at the right of the central group, and St. John the Evangelist's at the left. Unfortunately several of the panels have been displaced, and in one the figure of the Virgin is missing.

Case C

In Case C is an extraordinary RELIQUARY, which perhaps better than some more showy pieces exhibits the amazing facility of the Mediæval craftsman and his absolute mastery over his material. It represents, when closed, the Madonna and Child: opened, as displayed, it reveals a three-quarters figure of Our Lord, supporting on His palms His Cross, which is almost of the tau-shape. On the inside of the doors, which necessarily follow more or less the modulations of the figure of which they form part, at the right of the Cross, are enameled six scenes from Our Lord's Childhood: the Annunciation; the Nativity; the Adoration by the Wise Kings: at the left, the Announcement to the Shepherds; the Presentation in the Temple; Our Lady and St. Joseph, evidently seeking Our Lord on their return from His

first Passover. If the group were of some plastic substance, it might not be so wonderful, but when we think that it is carved from wood, and overlaid with enameled copper, and consider the difficulties of such work on an irregular surface, our wonder can only be equaled by our admiration. It is French work of Limoges of the thirteenth century.

In the same case is a large IVORY PLAQUE of the Descent from the Cross, of the same type as that in the great enameled shrine which we first noticed, but a century later, and none the better for that.

In the same case is another amazing object, A SMALL IVORY representing a shepherd-boy asleep on top of a terraced hill on which stand exactly balanced sheep; and birds drink from formal fountains, as in some Byzantine mosaic. It is somewhat startling to find that this is a naïve Indo-Portuguese representation of the sixteenth century, of the youthful St. John Baptist.

Case D

In Case D, most noteworthy is A CARVED AND PAINTED WOODEN GROUP, FRENCH FIFTEENTH CENTURY, of the Visitation of the Virgin Mary to St. Elizabeth. The figures are noble and graceful, as well as tenderly affectionate, and each bears inserted on her breast a long cabochon crystal, the traditional Mediæval treatment, to recall the Gospel narrative that the younger Mother bore at that moment in her bosom the Lord of Life, and the elder His Forerunner, St. John



MADONNA
FRENCH, XIV CENTURY
GALLERY 12, CASE C



DESCENT FROM THE CROSS
FRENCH, EARLY XIV CENTURY
GALLERY 12, CASE C



VISITATION
WOOD
FRENCH, XIV CENTURY
GALLERY 12, CASE D



PRAYING FIGURES
FRENCH, XIV CENTURY
GALLERY 12, CASE F



MADONNA
FRENCH, XIV CENTURY
GALLERY 12, CASE G

Baptist, who, yet unborn, recognized the presence of his God. TWO LARGE SILVER RELIQUARIES, in the not unusual form of a hand and forearm, are exceedingly fine types of French work of the fifteenth century.

In the next case the two FIGURES OF MOURNERS from a tomb, and the kneeling ones of a King and Queen, also from a funereal group, deserve attention. These are all characteristic examples of such work in France in the fourteenth century. Case F

In Case G are a strong and convincingly REALISTIC GROUP of "plain people," carved in oak, Flemish work—probably Antwerp—of the fifteenth century; some of the miraculously delicate and intricate German carved woodwork of the sixteenth century, in the large dark-colored shrine; and a curious, MUTILATED FRAGMENT IN MARBLE of the Death of the Virgin, in its naïve and unhesitating realism, recalling Wohlgemuth (Dürer's master) and other primitive Germans of the fifteenth century. Case G

Standing against the wall, further on, is a charming youthful ST. MICHAEL SLAYING THE DRAGON: spirited French work of the fifteenth century, not distinguished by strength, but beautiful and graceful. Behind him hangs one of those far-sought INDIAN CARPETS of characteristic design, which, never very plentiful (India, in these fabrics, followed and was eclipsed by Persia), have become increasingly rare since British occupation.

Case H

In case H are several striking examples of the COMBINATION OF DIFFERENT METHODS OF ORNAMENT. Most conspicuous is the large triptych of wood overlaid with copper gilt and silver, and decorated with a large medallion of the Madonna and Child, early, stiff hieratic work, more Romanesque than Gothic, and twelve smaller plaques representing various scenes of hunting and hawking, of war and peace, all in French enamel of the thirteenth century. The central panel is, besides, thickly encrusted around the sacred image with antique gems, cameos and intaglios; and the two wings with cabochon stones and crystals. The same union of enamel with inscribed gems will be observed in the three crucifixes and two of the reliquaries, *chasses*, on the lower shelf, all likewise of the thirteenth century. On the same shelf is a very curious example of *eglomisé* work of the fifteenth century, an amusingly naïve and realistic representation of Our Lord speaking with the Woman of Samaria.

Cases I and J

Passing now to the floor-cases, the first two (I and J) contain almost entirely a very complete and representative collection of FRENCH IVORY CARVINGS of the thirteenth and fourteenth centuries. Those still preserving traces of color are particularly worth notice, for example, that representing on either side of the central panel Our Lord's entrance into Jerusalem on Palm Sunday, the Agony in the Garden, the Washing of the Feet, and the Crucifixion; and another, of equal delicacy



ST. MICHAEL
STONE
FRENCH, XV CENTURY
GALLERY 12, NORTH WALL

and beauty, containing seven scenes from the Passion of Our Lord, the Palm Sunday Entry, the Last Supper, the Washing of the Feet, the Flagellation, the Crucifixion, the Descent from the Cross, and the Resurrection. In both end compartments of the same case are very interesting ivory combs, and on the north side, among many other things, a small circular crocketed disk with three figures on horseback, one with hawk on wrist, either going to or returning from the chase. There is also an exquisitely delicately pierced carving, or carving *à jour*, as the French call it, representing four figures, two men and two women, each under a Gothic canopy. Also a very beautiful diptych showing on one leaf the Nativity and the Adoration of the Magi, and on the other the Crucifixion and the Coronation of the Virgin.

Case J

In Case J there is time only to draw attention to an elaborately beautiful PEARWOOD TRIPTYCH (in the west end compartment) representing the symbolic Crucifixion between the emblems of the Four Evangelists, and in either wing St. John Baptist and St. Benedict. On the north side are two amazingly delicate plaques, carved *à jour*, representing a series of scenes from the life of Our Lord and His Mother. There is also a very lovely and ingeniously carved ivory head of a crosier, the curve of the staff being formed of a foliated shoot, and the center ornament representing on one side the Crucifixion and on the other the Virgin between Angels.

Case K

With Case K we have reached the borderland—sometimes in actual date, though not in feeling, overpassed it—of the Gothic or Mediæval period. Both the drinking-horns here shown are splendid examples of goldsmiths' work in Germany of the fifteenth century, particularly the one crested with the figure of St. Michael and said to have come from the treasury of the Church of Castro-Jerez, in the province of Burgos in Spain. Very striking, too, is the noble figure of St. Christopher winning his name, "The Christbearer," also from a church, this time (as is the group itself) a French one, Castelnaudary, near Toulouse. The statuette of the Virgin and Child is essentially and typically German work of the fifteenth century, reminding one inevitably of the charming Virgins of Shongauer, and Israel van Mechenen and others of Dürer's predecessors and contemporaries. In the same case is one of those wonderful locks which show us how no part of a building, or any object worth making, was allowed to go undecorated. This is iron-work, French of the sixteenth century, and represents the Last Judgment and the Locks of Doom: on one side St. Peter admitting the Blessed into Paradise, on the other the torments of Hell.

Cases L, M, N

In Cases L, M and N are chiefly a group of GOTHIC ENAMELS COVERING THE THIRTEENTH AND FOURTEENTH CENTURIES. They are vary largely of the early noble German schools: Lorraine, and the valleys



IVORY DISC
BURGUNDIAN, XV CENTURY
GALLERY 12, CASE J



DRINKING HORN
GERMAN, XV CENTURY
GALLERY 12, CASE K



SILVER MADONNA
GERMAN, XV CENTURY
GALLERY 12, CASE N



ENAMEL RELIQUARY
RHENISH, XII CENTURY
GALLERY 12, CASE L



ENAMEL CIBORIUM
LORRAINE, XII CENTURY
GALLERY 12, CASE N

of the Rhine, and Moselle, contemporary with the best French period of Limoges, and generally to be distinguished from it by greater robustness and originality, a greater freedom of handling, and wealth of color. Notable in this respect is the resplendent PORTABLE RELIQUARY in the eastern compartment of Case L, quatrefoiled in shape, and said to have contained, so the Latin legend on it runs, some of the hair of St. Mary Magdalene. It is great work of the Rhenish school in the thirteenth century.

Case N contains some of the most precious examples in the whole collection: another PORTABLE RELIQUARY, burse-shaped, of enamel, set about with cabochon crystals, work of the Moselle region of the early thirteenth century; above all, the large and magnificent ciborium, enameled inside and out, of the end of the twelfth century, and from Lorraine. The subjects on the lid are the Nativity, the Presentation in the Temple, the Baptism of Our Lord, His ascent of Calvary, His Crucifixion, and Resurrection. On the lower half are represented six Old Testament types of the Incarnation and Redemption. Inside, on the lid is represented Christ in Glory; on the bottom the Agnus Dei. There is also on the upper shelf another very beautiful CIBORIUM, of fair colors and elegant shape: French work (probably Limoges) of the early fourteenth century. Its six panels show scenes from the Passion and Resurrection of Our Lord, and it is

topped royally with a crystal orb. It is very lovely and precious; but one seems to feel just the faintest suggestion of mechanical precision, and an absence of that inexhaustible wealth of thought, design, and love lavished on the great German work below. Another of the sumptuous treasures of this case (N) is the little ENAMELED AND JEWELED SHRINE enclosing a figure of the Mother and Child. It is delicate and beautiful work of the fourteenth century, probably Burgundian or Flemish, reminding one, in its splendor of pure, harmonious color, of the pictures of the great contemporary Flemish painters —Memdling, the Van Eycks, and their fellows. Its folding leaves are ingeniously contrived entirely to enclose, at will, the sacred figures; and they are enameled within and without, as is also the base, with that glowing, translucent enamel which we spoke of at the beginning as the great glory of this period of the art. The Cross is of pierced pearls and precious stones. There are also here some admirable examples of niello-work, damascening in black on silver, whose chief artists were the Italians of the fourteenth and fifteenth centuries, notably the Sienese. And there are other things, which the lovers of beautiful things (*les vrais amateurs*) will find out for themselves.



RELIQUARY
GOLD, ENAMEL AND JEWELS
BURGUNDIAN, XIV CENTURY
GALLERY 12, CASE N



GALLERY THIRTEEN
RENAISSANCE PERIOD

GALLERY THIRTEEN
THE RENAISSANCE PERIOD

ONE branch of art which attained a remarkable development during the Renaissance was that of bronze casting. This art had not, of course, remained in abeyance during the long centuries which intervened between the fall of the Classic World and the rebirth of civilization at the close of the Dark Ages, but it was not until the fifteenth century that the art of the *bronzier* became a popular and well-established means of expression. This newly revived art flourished particularly in Italy. Many are the names of the great Italian sculptors who worked at one time or another in bronze. The fifteenth and sixteenth centuries witnessed in Italy the production of a vast quantity of bronze sculptures which range from such monumental figures as the Gattamelata of Donatello to the unpretentious medal of some anonymous artist. The larger sculptures, either in the round or in relief, have always held the interest of the historian, but it is only recently that the smaller works, the statuettes, domestic

utensils, plaquettes, and medals have been accorded the attention which they merit.

The STATUETTES, perhaps the most interesting class of this material, may be divided into two main groups, original works—either studies for larger sculptures or made for their own sake—and copies more or less free after classical originals. Comparatively few monuments of ancient sculpture were known in the Renaissance, and these were zealously treasured by their fortunate owners. In consequence, many an amateur of antiquity had perforce to console himself with copies. The large number of such bronze copies which have come down to us attests the extraordinary enthusiasm for classical antiquity which characterized the culture of the Renaissance and the popularity in which certain works were held. Classical example was also responsible in a large measure for the development of the medallist's art, and its influence is frequently apparent in the subjects of plaquettes and in the motives which ornament the ink-stands and mortars and other domestic utensils upon which the Renaissance bronze worker so often lavished the full measure of his genius. In designing small bronzes the sculptor enjoyed, as a rule, more freedom in the choice of subject and treatment than he did in his larger works, particularly in those intended for the adornment of the Church. He was free to model the nude human body and to design his work to be seen not from one point of view alone, but from all

sides. It would consequently be impossible to arrive at any just opinion of Italian Renaissance sculpture without taking into proper consideration the small bronzes which often represent a sculptor at his happiest moment of inspiration and execution.

During the Renaissance these bronzes were highly valued, not only by the great princely patron, but also by the more humble amateur who graced the shelves of his study with a few choice medals and little figures. Such a room Carpaccio has painted in one of his decorations for S. Giorgio degli Schiavoni, representing St. Jerome reading in his quiet study. The small bronzes to be found in the art cabinets of the sixteenth and seventeenth centuries were prized for their decorative value during the two following centuries. But it is only lately that the systematic collection of Renaissance bronze has met with attention and, particularly in the case of the statuettes, has been made the subject of scientific research. A distinguished pioneer in this field of study has been Dr. Wilhelm Bode, whose catalogue of Mr. Morgan's collection of Renaissance bronzes is a splendid achievement of criticism. Among the private collections of Renaissance bronzes (not including medals and plaquettes) which have been formed within the last few years, none is more important either in the number of objects contained or in the high average of quality than Mr. Morgan's.

THE MORGAN COLLECTION

This collection fills nine wall cases and four floor cases. Some of the larger pieces are shown on pedestals. The arrangement of the Italian BRONZES begins on the left as one enters the room, but the first case (L) on the right contains a number of EARLY MEDIÆVAL PIECES, for the most part of FRENCH or GERMAN origin. They have been included with the Renaissance material exhibited in this room to show the continuity of the metal working tradition, which may be studied in its origin among the classical bronzes of Gallery 11. Of these early pieces, many of them in brass, there should be especially noted several fine pricket candle-sticks, illustrating in their grotesque combinations of human figures and monsters, the inventive fantasy of the Middle Ages. In this case there are also several later German works, notably a remarkable reliquary bust of Saint Catherine by the famous sculptor, Veit Stoss. In the floor case (M) opposite, the exhibition is continued. Here are rare ewers representing, for example, a knight on horseback, or Samson struggling with the lion. Another important work is in the shape of a man's head. Typical examples of thirteenth-century bronze casting are three recumbent lions designed for the base of a candelabrum originally in the Cathedral of St. Hubert in Luxemburg. An extremely fine reliquary bust should also be noticed.

Case L

Case M

The arrangement of the ITALIAN BRONZES begins with the first case (A) on the left as one enters the

Cases A and B



THE RESURRECTION
LORENZO VECCHIETTA
EAST WALL



HERCULES
ANTONIO POLLAIUOLO
CASE A



HERALDIC FIGURE
BERTOLDO DI GIOVANNI
CASE A

room. In this case and in the floor-case (B) near by are exhibited FLORENTINE BRONZES of the fifteenth and sixteenth centuries. Bertoldo di Giovanni, the pupil of Donatello and first master of Michelangelo, is represented by two characteristic figures, a Hercules and an heraldic figure of which the pendant is in the Liechtenstein Collection. They illustrate admirably his severe and forcible style. Two other works to be noted in connection with these are an Athlete, of the school of Bertoldo, and a Hercules, an early copy after the master. An artist of even greater distinction was Antonio Pollaiuolo. His Hercules, the central figure in Case A, is one of the most striking pieces of the collection. In vigorous modelling and beauty of design, it would be difficult to surpass. The figure, which represents Hercules after his victory over the Cretan Bull, has been left rough cast and not worked over with the chisel, as was frequently the case with Renaissance bronzes. Also by this artist is a figure of Marsyas, a work inspired by a classical original, and a graceful figure of the shepherd Paris. Another famous bronze worker of the fifteenth century was Andrea del Verrocchio. To this master is attributed a small figure of Hercules. With these rare fifteenth-century bronzes of the Florentine school may be mentioned two large and important reliefs, shown on the east wall of the gallery, by Lorenzo Vecchietta, one of the most admirable sculptors of the Sienese school.

The Resurrection, executed in 1472, shows in particular his austere style and technical ability.

With Leonardo da Vinci and Michelangelo we bridge over the fifteenth and sixteenth centuries. One of the most interesting bronzes in the floor-case B is the atelier copy of a model by Leonardo for his celebrated equestrian statue of Francesco Sforza. The Moses in the same case is an interesting work by a follower of Michelangelo, and the Pietà is a copy of the master's original in St. Peter's, Rome. A third bronze, Samson slaying the Philistine, reproduces a clay model by Michelangelo in the Buonarotti Collection, Florence. Francesco da San Gallo is represented by a powerful bronze, undoubtedly his masterpiece, of St. John the Baptist. Far removed from the harsh strength of this sculptor is the ultra-refined art of Benvenuto Cellini, perhaps the most typical artist of the High Renaissance. A Triton blowing a long horn closely approaches Cellini's style, as also do a small figure of a Griffin, the foot or support of a coffer, and the beautiful group of the Triumph of Virtue over Vice, almost certainly the work of the master. Associated with the Florentine School, although he was not an Italian by birth, is Gian Bologna. The collection contains several fine examples by this master, notably the signed group of Nessus and Dejanira, shown in Case B. Two lamps, harpies mounted upon dolphin-like monsters, are uncommon examples of Gian Bologna's utilitarian bronzes.



STUDY FOR AN EQUESTRIAN MONUMENT
AFTER A MODEL BY LEONARDO DA VINCI
CASE B



NESSUS AND DEJANIRA
GIAN BOLOGNA
CASE B



QUEEN TOMYRIS WITH THE HEAD
OF CYRUS. BARTOLOMEO BELLANO
CASE D



A SATYR
FRANCESCO DA SANT'AGATA
CASE D



SATYR, INKSTAND
RICCIO
CASE E

GALLERY THIRTEEN

PADUAN BRONZES, the most numerous class of Renaissance bronzes, fill the two cases against the west wall, and one floor-case near by. The Paduan school owed much to the inspiration and example of the great Florentine master, Donatello, who worked in Padua for ten years from 1443 on, and established there a foundry and school which flourished for nearly a century. Two ornamented caskets in Case C, generally ascribed to Caradosso, are attributed by Dr. Bode to some unknown follower of Donatello. The first great sculptor of the Paduan school, Bartolomeo Bellano, was also closely associated with the Florentine master. The collection is particularly rich in works by Bellano. In the floor-case E is one of his rare and undoubted originals, Neptune riding the Sea Monster, one of the principal pieces in the former Spitzer and Hainauer Collections. Other important bronzes are the Marsyas in Case C, Queen Tomyris with the head of Cyrus, the David, and the gilded bronze figure of Venus, the last three in Case D. To the school of Bellano is attributed a small statuette in gilded bronze of St. Jerome.

Cases C, D and E

The great master, however, of the Paduan school was Andrea Briosco, called Riccio, the pupil of Bellano, who flourished in the latter part of the fifteenth century and early in the sixteenth. A large number of extremely fine works by this master, as well as a representative gathering of school works, are included in Mr. Morgan's collection.

Among the originals by Riccio should be noted in Case E one of the artist's masterpieces—a statuette probably representing Susanna, a Triton bearing a Nereid on his back, and a large ink-stand of a seated Satyr holding a cornucopia which serves as a candle-stick. This last bronze is characteristic of a large group of similar decorative pieces by the master and his assistants and imitators. Another fine original by him, in this class of objects, is the lamp in the form of an ancient galley. The collection is unusually rich in these decorative objects, ink-stands, hand-bells, mortars, and lamps, which may be seen in all three cases. Different in character is the work of a highly original sculptor, Francesco da Sant'Agata, who flourished in the first half of the sixteenth century. By this master there are two original works in the collection, and a later copy after a third. The Satyr and the Nude Youth with his arms upraised are notable for their beauty of form and graceful movement. Paduan artists were especially successful in their studies of animals, and the visitor should note among these works several studies of horses and a curiously life-like and amusing figure of a goat. Before leaving the Paduan bronzes, there remains to be mentioned the bust portrait of Marcantonio Passeri, professor of philosophy at the University of Padua, which is exhibited on a pedestal in one corner of the room. Unassuming, yet full of life, this admirable work has been tentatively attributed to Riccio.



NEPTUNE RIDING A SEA MONSTER
BARTOLOMEO BELLANO
CASE E



APOLLO
L'ANTICO
CASE G



SUSANNA
RICCIO
CASE F

VENETIAN BRONZES, particularly the decorative objects, are closely related in style to the Paduan productions. A representative group of this material will be found in Case F. With one exception, a little St. Sebastian, and, possibly, the delightful study of a young child, executed in the fifteenth or early sixteenth century, these bronzes all belong to the High Renaissance. The two great sculptors of this period were Jacopo Sansovino and Alessandro Vittoria. In the style of Sansovino are an elaborate door-knocker, and an ink-well, the bowl of which is supported by three seated male figures, and the cover, crowned with a standing putto. By Alessandro Vittoria is a pair of candle-sticks; and two ink-wells illustrate the manner of his school. Two unusual bronzes, probably representing the elements Earth and Fire, are interesting pieces. The large portrait medallion on the floor of the case, by Andrea Spinelli, is a typical example of Venetian work in relief.

Case F

In Case G are grouped several important works of the NORTH ITALIAN SCHOOL. Two early bronzes are especially interesting. The first of these is a small equestrian figure representing Alberico Magno de' Suardi, a North Italian work of about 1450. The other is a high relief of the Assumption, in the style of Amadeo, a characteristic production of the Lombard school. Unusually important is a group of four figures by the rare Mantuan master known as L'Antico, whose works have the elegance

Case G

and distinction of the classical originals he so much admired. A statuette of Apollo, originally holding a bow, is obviously inspired by the Apollo Belvedere. Classical influence is also apparent in the Hercules and in the little figure of Cupid bending his bow. More original perhaps, at least instinct with more personal feeling, is the figure of Venus, who holds a round mirror in her hand.

Case H

In Case H are bronzes of THE SIXTEENTH CENTURY, for the most part unassigned to any school. One of the largest pieces, a Gazelle, is presumably, however, a North Italian work. The bust portrait of Pope Gregory XIV, dating probably about 1590, is one of the most effective in the small group known of similar pieces. Several little figures of Boys and Cupids are charming genre subjects. A Nude Warrior in the style of the Florentine, Domenico Poggini, should be noticed.

Cases I and J

In Cases I and J are other examples of SIXTEENTH AND SEVENTEENTH-CENTURY BRONZES. Among the former in Case J should be noticed one or two examples by Florentine followers of Giovanni Bologna. Another Florentine, Pietro Tacca, whose work extends into the middle of the seventeenth century, is represented by two typical works, an old man riding a goat, and a quite extraordinary inkstand decorated with figures representing the martyrdom of St. Laurence. The classicism of the LATE RENAISSANCE, which had little of the naïve, romantic enthusiasm of the early period, is



BUST OF MARCANTONIO PASSERI
RICCIO (?)



ANDREA SPINELLI, MEDALLION
VENETIAN SCHOOL
CASE F



RELIQUARY BUST, ST. CATHERINE
VEIT STOSS
CASE L

illustrated by several bronzes in this case, for instance, the Meleager, and two large groups of Mercury and Cupid, probably by François Duquesnoy. Bronzes similar in character fill the floor-case I. In this case, besides several fine Italian pieces of the late Renaissance, is an important example of GERMAN BRONZES in the early sixteenth century, Eve, by Hans Vischer of the school of Nuremberg. In Case K is another interesting German bronze, a man holding prickets for candles, by Peter Vischer the Younger. Another German bronze is the high relief traditionally described as Aristophanes, but which, as the motto would indicate, more probably represents Hippocrates. The other bronzes in this case are principally FLEMISH OR NORTHERN FRENCH. These last include an interesting group of seated women, bathing or arranging their hair, by some follower of Gian Bologna. Among the Flemish bronzes may be noted a statuette of Diana, dating about 1650, and two figures of animals, a hound and a bull, exemplifying the skill of the Flemish bronze workers in this class of objects.

Case K

In examining the bronzes the visitor, of course, has not failed to notice the Della Robbia SCULPTURES and other material exhibited in this room, together with the collection just described. It has seemed better, however, to describe these objects apart from the bronzes rather than in order as one proceeds around the room.

At the left of Case G is a beautiful terracotta medallion of the Madonna and Angels by Luca della Robbia. The two charming reliefs in ENAMELED TERRA-COTTA of the Virgin adoring the Christ Child, which hang on the south wall, represent a somewhat later phase of the della Robbia school when the refined grace and elegance of Andrea had taken the place of Luca's greater simplicity. Three medallions with coats-of-arms surrounded by wreaths of fruit and leaves are notable for their splendid decorative effect and rich harmony of colour. Two MARBLE SCULPTURES deserve more than the brief line which can be given them. These are the small relief of the Adoration of the Magi, attributed to Mantegazza, and the beautifully designed and executed frieze hanging on the west wall. Above this frieze is the well-known ALTAR-PIECE by Fra Filippo Lippi, painted, according to Vasari, for Alessandro degli Alessandri, who is represented kneeling in the foreground with his two sons. On the opposite wall is a late fifteenth-century TAPESTRY, charming in colour, which represents the Judgment of the Emperor Otho.

GALLERY FOURTEEN



GALLERY FOURTEEN
RENAISSANCE PERIOD

GALLERY FOURTEEN
THE RENAISSANCE PERIOD

THE exhibition of Renaissance material is continued in Gallery 14, which has for its central feature the famous altar-piece painted by the youthful Raphael for the nuns of the Convent of St. Anthony of Padua in Perugia in 1504–05. The largest collection shown in this gallery is that of ITALIAN MAJOLICA, which fills twelve wall cases arranged in order around the room, beginning at the right of the south entrance. In its extent and the remarkable quality of the pieces which compose it, this collection, one of the finest in private possession, illustrates in an exceptional way the splendid achievements of Renaissance ceramic art.

The Italian ware known as MAJOLICA differs in its technical aspect from the earlier pottery in the thin coating of opaque, and generally white, stanniferous enamel which protects the surface. This use of stanniferous enamel, probably introduced by or learned from Moorish potters, or directly from the Orient, was known in Italy

at least as early as the later years of the fourteenth century, and eventually superseded in popular favor the manufacture of slip-covered "sgraffito" ware, covered with a transparent, plumbeous glaze, which was the characteristic faïence of the Middle Ages and continued to be produced, side by side with true majolica during the Quattrocento. The name "majolica" is derived from the little Spanish island of Majorca, a half-way port in the maritime commerce between Italy and Spain. At first used only to describe the lustred faïence imported from Spain, its use was later extended to include as well the lustred productions of the factories at Gubbio and Deruta. To-day, although incorrectly, we commonly designate as "majolica" not only the lustred, but also the unlustred enameled Renaissance pottery, and give to the earlier slip-covered ware with transparent glaze the somewhat unfortunate name of mezza-majolica. To return, for a moment, to lustred majolica. The application of metallic lustre to enameled pottery appears to have been derived, together with the use of stanniferous enamel, from Saracenic or Oriental potters. The great development of this art in Italy was largely due to the skillful direction of the Gubbio furnaces, where it attained its highest perfection. Pesaro and Deruta claim its still earlier use, but in the sixteenth century the great center of lustring was undoubtedly at Gubbio, where pieces often painted elsewhere, notably in Urbino and Castel

Durante, were enriched with metallic lustre, the glitter of gold and silver, and most prized of all, a glowing ruby-red.

Aside from enameled floor-tiles and sculptures in enameled terracotta, for example, the della Robbia reliefs in Gallery 13 and in this room, together with two interesting though scarcely beautiful portrait busts by an artist of far less merit, the usual examples of Italian majolica may be broadly divided into two classes: one, of objects destined for daily use; the other, of decorative pieces, *piatti di pompa*, large plates to be suspended from the wall or exposed upon *credenze* or sideboards, huge vessels, ornamental pieces which attest the Renaissance love of magnificence and splendor. To this second group belong most of the richly decorated majolica pieces, but this does not argue any lack of beauty in the simpler objects. On the contrary, they are often superior both in design and shape. A well-known class of objects combines both utilitarian and decorative purposes. These are the slightly concave, cylindrical jars intended to hold drugs and accordingly known as "pharmacy vases," or *albarelli* (little trees), so called because of their resemblance to the short lengths of bamboo which contained the spices imported from the Orient.

Gallery 13

From the standpoint of pure decoration, early Renaissance majolica is often in many ways finer than the later productions. Ornamental motives, whether or

not with representative elements, are treated conventionaliy in a way suited to their decorative purpose. Even when portraits or figures are introduced, they are rendered naïvely, so that they tell rather as decoration than as representation. But with growing technical facility and the natural change in taste which marked the transition from the spontaneity of the early age to the elegance and luxury of the High Renaissance, there came a growing fondness for a more pictorial rendering of subjects, rarely the invention of the majolica painter, but copied as a rule from contemporary engravings and wood-cuts. Marcantonio's engravings after Raphael were much favored, as several pieces in the present collection bear witness. This tendency was unfortunate on the whole; the Massacre of the Innocents, for example, does not commend itself particularly as an appropriate subject for the decoration of a plate from which one expects to eat. But this must be said by way of justification—the plate was intended only secondarily for use; its principal service was to make part of the brave show which decked the sideboard of some stately room. A few words must be said upon the wide variety of subjects which the majolica painter was called upon to represent. For the religious-minded patron there were figures of saints and incidents from holy legends. Equally popular were the scenes from classical fables and ancient history, portrait-heads of Roman emperors, gods and goddesses, all intended



VIRGIN AND CHILD, ENTHRONED WITH SAINTS
BY RAPHAEL



VASE—WITH ORSINI ARMS AND
PORTRAIT OF A MAN
TUSCAN, XV CENTURY
CASE A



PLATE—PORTRAIT OF A LADY
TUSCAN, XV CENTURY
CASE A



PLATE—BEAR HUNT
CAFFAGGIOLO, XVI CENTURY
CASE C

to win the heart of the devoted humanist. Finally, for the lover, amorous scenes, portraits of the betrothed, clasped hands and affecting mottoes.

The arrangement of the exhibition, which has had to be a somewhat flexible one, begins with the pieces in the first case (A) on the right of the south door. In this and the following case (B) are shown several fine QUATTROCENTO pieces, probably Florentine, certainly of TUSCAN MANUFACTURE. Among these should be noted a large vase ornamented with a portrait-head and a shield of arms framed in wreaths; a plate with the portrait of some gallant's *inamorata;* another with a symbolic figure of Time copied from an early engraving. In strength and beauty of design these pieces are typical of the finest productions of the fifteenth-century potters. A little later is the splendid vase, in Case A, with plastic as well as painted ornamentation, probably intended for the decoration of an altar.

Cases A and B

At CAFFAGGIOLO, near Florence, there was early developed one of the most important factories of painted majolica. Commencing towards the end of the fourteenth century, the industry flourished for over two centuries, particularly in the sixteenth century under the later patronage of the Medici. The wares of this fabrique are remarkable for richness of glaze and coloring, in which a deep blue and strong yellow predominate. Several examples of this ware, at certain periods, closely resembling

Case C

Faentine majolica, are shown in Case C and elsewhere. Together with this Tuscan majolica there is exhibited in Case B an example of the so-called MEDICI WARE, the earliest known European porcelain of which examples have survived to us. Of this rare product of the Florentine factories towards the end of the sixteenth century, there are known hardly more than thirty pieces. Besides the piece just mentioned, there are on exhibition in the Museum two other examples of Medici porcelain acquired by Mr. Morgan at the Taylor sale and placed at that time in our Wing of Decorative Arts as a loan. While speaking of Tuscan ware, mention may be made of a fine plate in Case B, typical of the elaborate patterns of the manufactory in Siena.

The question of priority among the great centres of majolica production in Italy has never been satisfactorily settled. There can be no doubt, however, that one of the earliest potteries was established at FAENZA. From the latter part of the fifteenth through the sixteenth century, the industry flourished in no uncertain way, reaching its apogee early in the Cinquecento. Faenza was not only one of the earliest and most productive centres, but in point of quality and artistic excellence its wares were rivalled by few. In cases D, E, and F are exhibited several examples of early majolica made in Faenza and a representative gathering of the most characteristic productions of the later Faentine potters. The most

Cases D, E and F



LARGE JUG
FAENZA, CASA PIROTA, XVI CENTURY
CASE F



TWO-HANDLED VASE
FAENZA, XV CENTURY
CASE E



PLATE—WOMAN WITH LUTE
DERUTA, XVI CENTURY
CASE G



PLATE—PORTRAIT OF MAN
DERUTA, XVI CENTURY
CASE G



PLATE—SAINT MARGARET
MAESTRO GIORGIO, GUBBIO, 1527
CASE J

important atelier of this period was the Casa Pirota, a *bottega* which flourished for a decade or more from about 1525 onwards. Its numerous productions are characterized by a fondness for painting *a berettino* or *sopra azurro*, that is, upon a deep blue background; utilizing this color —always a favorite one with the Faentine artists—for the shadows of the design. In Case F are shown several typical examples of the Casa Pirota ware, notably a splendid large pitcher with a figure of a musician (Apollo?) and two portrait-heads painted in medallions upon the richly patterned blue ground.

From the Faenza productions we pass to those of DERUTA, exhibited in Case G, with a few pieces in Case H. The nine large plates in Case G, with their characteristic pale gold or chamois lustre, reminiscent of the imported pieces from Spain, are a remarkably fine group of this attractive ware at its best period, the early part of the sixteenth century. These plates, together with the three in Case H, illustrate not only the technical peculiarities of the ware, but also the usual range of subjects occurring in Deruta majolica: ideal heads of heroes or of beautiful ladies surrounded with flowers, twining ribbons bearing names and amorous inscriptions; representations of saints, especially of St. Francis, since Deruta was so near Assisi; coats-of-arms, and profane subjects, such as the nude woman with the lute or Diana and her nymphs bathing, two fine plates in Case G. In this case

Case G

are also two beautiful portrait-heads, and a representation of St. Francis, notable for the depth of color and the bright golden lustre. Of the Deruta masters we know only one who signed his pieces with his name and locality: El Frate in Deruta. To this master, active between 1541 and 1554, may be attributed a plate in Case I, signed *el frate 1545*. It is widely different in style, however, from the pieces just noted, and attests the changes which set in towards the middle of the century.

One of the most important and flourishing centres of ceramic art in the sixteenth century was URBINO, although the potteries there do not appear to have been established as early as those of Faenza and Deruta. The characteristic style of the Cinquecento Urbino pieces is easily recognized. They usually are decorated with figure compositions grandiose in style and design, copied from engravings, or with fanciful arabesques or grotesques, and in color show a fondness for shades of yellow and green and deep cobalt. The names of many of the Urbino masters are known. The Fontana family produced many artists, of whom perhaps the most celebrated was

Case H Orazio, by whom there is in Case H a large, deep dish decorated with grotesques and a central composition representing Samson slaying a Philistine. Another well-known artist working at Urbino was Francesco Xanto Avelli da Rovigo, many of whose pieces were subsequently enriched with metallic lustre at Gubbio.



PORTRAIT BUST
ITALIAN, ABOUT 1500



PLATE—WITH THE ARMS OF ISABELLA D'ESTE. NICCOLO PELLIPARIO, CASTEL DURANTE, XVI CENTURY
CASE L



PLATE—DECORATED WITH GROTESQUES. CASTEL DURANTE, DATED 1537
CASE L



MONSTRANCE
SILVER-GILT AND ENAMEL
ITALIAN, XV CENTURY
CASE M

Such a piece is shown in Case I. Two other interesting examples by this master, although without lustre, may be seen in Case H. Besides these Urbino plates and bowls shown in Cases H and I, there should also be noted two large ink-stands with figures in Case I, and a large cistern, a typical example of the magnificent "show pieces" produced by the Urbino masters. Case I

The fame of the potteries at GUBBIO rests almost solely on their productions enriched with metallic lustre. Not only were objects of local manufacture so treated, but, as it has been said, painted majolica pieces were sent to be lustred at Gubbio from the ateliers of Faenza, Urbino and Castel Durante. Towards the end of the fifteenth century a certain Giorgio Andreoli, better known as Maestro Giorgio, came from his native Pavia to Gubbio, where he soon acquired renown for the beautiful quality and color of his lustre, particularly of the deep ruby-red which was quite unique in the history of Italian ceramics. Maestro Giorgio's dated pieces range between 1519 and 1537, but it is probable that he did not die until 1552. In Case J, together with other lustred Gubbio pieces of great beauty, are several signed examples by this famous master. Hardly less beautiful is the shimmering lustre on the majolica pieces exhibited in Case K. Several painted and lustred plaques with figures, notably the large framed piece hanging above Case L, should also be noted. Case J Case K

Case L

In Case L we have, finally, examples of the very important potteries of CASTEL DURANTE, which emerge into history at an early date, although we are able to assign with certainty to this atelier only its productions during the High Renaissance. The Castel Durante pieces are remarkable for their decorative use of such motives as grotesques, trophies of arms, musical instruments, and similar devices; and for the beautiful quality of the white enamel. The favorite colors are blue, green, and yellow. The Morgan Collection contains one of the few signed pieces of the Castel Durante ware, a large plate representing a female saint hung by her feet, signed by Sebastio de Marporio and dated 1510. Three celebrated pieces in the collection are exhibited in Case L. These are three plates with coats-of-arms and legendary scenes which originally formed part of a magnificent service made for Isabella d'Este (d. 1539) with the Este-Gonzaga arms. Five other pieces of this famous set are dispersed among the Alphonse de Rothschild and Campe collections, the Bologna Museum, the British Museum, and the Victoria and Albert Museum. This service, one of the finest achievements of Italian ceramic art, has been attributed to Niccolò Pellipario (called also Niccolò da Urbino), whose descendants, settled at Urbino, there assumed the now famous name of Fontana.

The floor-cases M, N and P contain principally examples of ECCLESIASTICAL METAL WORK, crosses,

monstrances, reliquaries, paxes, and other pieces of church furniture in silver-gilt or gold, ornamented with enameled plaques, *verre eglomisé* panels, crystal, precious stones, or other materials which served the goldsmith in his sumptuous art. Perhaps the favorite means of adornment were the small plaques of TRANSLUCENT ENAMEL over silver carved in very flat relief—basse-taille, as the process is known. In the fourteenth century and throughout most of the following, this variety of enameling enjoyed great popularity in Italy. The Morgan Collection contains many superb examples of these lovely enamels so rich in color and so effective in design. Unfortunately silver offers but little "grip" for enamel, and it is seldom that a piece has come down to us intact. These translucent Italian basse-taille enamels are comparatively rare to-day, and their large representation in the collection is particularly noteworthy. A splendid example of fourteenth-century Sienese work is shown in Case M. This is a chalice ornamented with a number of small enameled silver plaques, gorgeous in color and of great historical interest, since from an inscription we learn that this chalice was originally the property of the Abbey of St. Michael in Siena, founded in the eleventh century, and at the time the chalice was made, belonging to the Order of Vallombrosa. Another fine piece is the large cross, in the same case, ornamented with enameled plaques. Another similar cross is shown in Case N. But before

Case M

leaving Case M, mention must be made of several important pieces, notably a large silver-gilt monstrance with an enamel representing St. Peter, and a remarkable silver gilt pax with a relief of the Flagellation in wrought gold against an enameled background, attributed to Averlino (Filarete) or, by other critics, to Moderno. This pax was made for Cardinal Borgia (d. 1509) when Archbishop of Monreale, and formed part of the treasure of the Cathedral of Tarazona, Aragon. A small casket in VERRE EGLOMISÉ should also be noted in this case. The term *"verre eglomisé"* is derived from a certain French goldsmith and glass-painter of the eighteenth century named Glomi. Although the process of painting on glass is of great antiquity, this name has come to be used as a convenient description for all painted decoration applied to the under surface of panels of rock-crystal or glass.

Case P

Two diptychs, rare and early examples of *verre eglomisé*, are shown in the floor-case P. Translucent enamels, however, form the most important class of material in this case. Notable is a set of Sienese enamels on small medallions, a large morse, and several plaques in translucent enamel from the extremities of a cross. Equally interesting are four lockets and the two plaques ornamented with engraved designs on silver filled in with a black composition material, known as *niello*.

Case N

In Case N are two large crosses decorated with NIELLO plaques, beautiful examples of fifteenth-century Italian



CHALICE
SILVER-GILT AND TRANSLUCENT ENAMEL
SIENESE, XIV CENTURY
CASE M



PAX
SILVER-GILT, WITH CENTRAL
PANEL OF VERRE EGLOMISÉ
MILANESE, LATE XV CENTURY
CASE N



SMALL SHRINE
ROCK-CRYSTAL, ENAMEL AND JEWELS
SPANISH, XVI CENTURY
CASE N

work in this fascinating branch of the goldsmith's art. One of the most important pieces in this case is the large silver-gilt pax enriched with enamel, precious stones, and *verre eglomisé* panels. This admirable piece dates from the late fifteenth century and is probably Milanese in origin, although some critics hold it to be French. It closely resembles the famous *Baiser de Paix*, in the Louvre, presented by Henri III to the Chapel of the Order of the Saint Esprit. It is regrettable that the coats-of-arms which would have aided in determining the origin of the Morgan pax have been removed. Similar in style to the *verre eglomisé* central panel is a late fifteenth-century pax with a painting under glass representing the Madonna and Child and four saints. The arms are those of the Benucci family of Montalcino whence this pax is said to have come. A small reliquary of silver-gilt, richly jeweled, in this case is one of the most interesting objects in the collection. In the centre is a large sapphire engraved with a representation of the Crucifixion, and above it, is an amethyst carved to represent the head of Christ. Both these jewels, together with the small gold cross at the top of the reliquary, are much older than their present setting, which dates from the early seventeenth century, and are said to have formed part originally of the celebrated treasure of the Cathedral of Oviedo in Spain. The workmanship is Spanish, with the exception of the foot, which was probably added to

the piece in Flanders. Another Spanish piece is a small portable reliquary of rock-crystal and enameled gold, originally in the possession of a member of the Campana family and said to have been in the Relicario of the Cathedral of Santiago de Compostella in the latter part of the sixteenth century. Of great beauty and interest is the small shrine or reliquary composed of a jeweled base and an octagonal piece of rock-crystal, within which is set a group representing the Crucifixion, wrought in gold and enamel. This piece came originally from the convent of the Carmelites de Peneranda de Bracamonte in the province of Salamanca. It is said to have been set upon a wonderful rock-crystal tabernacle, richly mounted in enamel, which served as a reliquary. This small shrine is Spanish work of the sixteenth century. Another piece of similar date and notable for the beauty of the enameling is the so-called Guzman cross of rock-crystal and enameled gold. The original mount, however, would appear to have been ebony. A few other examples of crystal are shown in Case N, but the greater number of these rare objects will be found in the adjoining Case O.

Case O

The art of working ROCK-CRYSTAL in the Middle Ages and Renaissance was one of considerable importance, and the various vessels carved from it and beautifully engraved with ornamentation and figures were always highly prized. Large clear pieces were extremely difficult to obtain, and hence the material was regarded



EWER
ROCK-CRYSTAL
MILANESE, XVI CENTURY
CASE O



OVAL PLAQUE
BATTLE SCENE. ROCK-CRYSTAL
GIOV. BERNARDI OF CASTEL-BOLOGNESE (1495–1555)
CASE O



TAPESTRY. THE CRUCIFIXION
BRUSSELS, ABOUT 1520
WOVEN BY PIERRE DE PANNEMAKER, AFTER A CARTOON
BY BERNARD VAN ORLEY

as one of such rarity that objects made from it were considered worthy to be presented to monarchs, who esteemed them all the more, perhaps, because it was believed that a cup of rock-crystal would turn milky in color if poison was poured into it. No private collection contains so many fine examples of rock-crystal as this remarkable group shown in the cases of Gallery 14, with a few of the later pieces shown elsewhere. Space, however, does not permit more than a brief mention of one or two of the most important pieces. Among these is a large rock-crystal ewer with engraved scenes from the story of Apollo. It has been suggested, and it is probably true, that this remarkable piece is the work of the Sarachi brothers, notable carvers in rock-crystal, who resided in Milan in the sixteenth century and executed the splendid casket (now in the Escorial) made by order of the Duchess of Savoy for her sister. The satyr's head on the ewer is probably, then, the work of the famous goldsmith, Giovanni Battista Croce, the favorite jeweler of the Duchess of Savoy, who carried out the exquisite metal work for the coffer. Signed pieces of crystal-carving are so rare that the presence of several such pieces in the collection gives to it unusual distinction. One of these is a shrine, enriched with gold and enamel work, by Adam van Vianen, born in Utrecht about 1570, and died there somewhere between 1627 and early in 1628. By an artist even more famous for his crystal-carving, Giovanni

Bernardi, of Castel Bolognese, who was born in 1495, and died in Faenza in 1555, is an oval medallion engraved with a battle scene. Giovanni Bernardi was the first crystal-cutter whose work seems comparable with that of the antique, and the work of his hand is worthy of high praise. Another piece, a standing cup with cover, German work of the early seventeenth century, is signed by the engraver, F. Zach. This signature, however, remains somewhat of a puzzle and various conjectura identifications have been advanced. It may be, however, the work of a certain F. Zach, an ingenious wood-carver who lived about 1684 in Thalhausen and worked in the Benedictine convent at Ochsenhausen in the kingdom of Würtemberg. Of the other crystal pieces it will be possible to mention but a few: a beautifully engraved bowl from the Odescalchi collection, formerly in the possession of Queen Christina of Sweden; and two fantastic vases in the form of winged monsters.

Before concluding the description of Case O, a few words must be said concerning several fine pieces of A M B E R there included with the rock-crystal. One of the most important is a shell-shaped cup, in which an amorino lies asleep; the stem is of wrought gold, richly enameled, and represents the Tree of Good and Evil, fastened upon a rough base of clear amber. This piece was at one time in the famous Farnese collection, and belonged either to Cardinal Alessandro Farnese or to his

brother, Cardinal Ranuccio Farnese. The cup is German work of the late sixteenth century.

In Case Q are shown together VENETIAN GLASS and enamel, for the most part of the sixteenth century. The collection of glass includes several rare early pieces. Note, for example, the tall goblet decorated with a figure composition; also, a small bowl with enameled decoration in white, blue, and greenish turquoise, and the profile portrait of a young man. A large blue tazza enameled with a pattern in red, white, and turquoise blue, as well as two other similar pieces in white glass, may be mentioned. Two small vases with blue handles are particularly beautiful in shape. Seven pieces of Venetian blue and white enamel, with the characteristic enrichment in gold, form an important group of this material. Attributed to Benedetto da Rovezzano is a statuette in polychromed and gilded wood of St. George, victorious in his combat with the dragon. Case Q

Two of the finest TAPESTRIES in the collection are shown in Gallery 14. They are both Flemish, and date from the early years of the sixteenth century. In one St. Veronica is represented, showing to the Emperor Vespasian the handkerchief on which is miraculously imprinted the image of Christ. This superb tapestry comes from the collection of Lord Sackville, Knole, Kent. Even finer is the marvelous tapestry of the Crucifixion, formerly in the collection of the Dukes of Alva in Madrid,

and in the Dollfus collection, Paris. The tapestry was woven by Pierre de Pannemaker about 1515–20, after a cartoon by the celebrated painter Bernard van Orley.

Hanging on the opposite wall from these tapestries are two important examples of SCULPTURE. One is a charming marble relief of the Madonna and Child, formerly in the Hainauer collection. This sculpture is attributed to Antonio Rossellino, one of the most attractive of Florentine sculptors of the second half of the fifteenth century. The second piece is a large *tondo* in terracotta, of the Madonna and Child by the great Florentine master Donatello. This relief comes from the Casa Martelli, Florence. Attributed to Luca della Robbia is a gracious Madonna relief in blue and white, and to Baccio Bandinelli, a Florentine sculptor of the High Renaissance, a charming little high relief in marble of Cleopatra.

GALLERY FIFTEEN
NORTHERN RENAISSANCE AND BAROQUE PERIODS

GALLERY FIFTEEN is devoted to objects of DECORATIVE ARTS OF THE NORTHERN RENAISSANCE, mostly of the SIXTEENTH CENTURY, and to DUTCH and FLEMISH PAINTINGS of the SEVENTEENTH CENTURY. Van Dyck is represented by two splendid examples: the Marchesa Spinola, of his Genoese period, and the Earl of Warwick, of his later English period. Rubens' distinguished, courtly portrait of the Archduke Ferdinand of Spain contrasts well with the realistic and carefully executed painting by Rembrandt, representing the Amsterdam merchant, Nicholas Ruts. The two Hobbemas are types of Dutch landscape painting of the highest order.

THE COLLECTION OF FRENCH PAINTED ENAMELS, one of the most complete in existence, gives a survey of the whole development from the end of the fifteenth up to the seventeenth century. This art, which was produced almost exclusively in Limoges, renowned in the Middle Ages for its champlevé enamels,

differs widely in technique from the enamel of the earlier periods. The copper is covered all over with a colored ground of opaque enamel, without the separation by cloisons, by depressions, or embossings. On this ground the composition is painted in a way somewhat similar to stained glass or oil paintings. With the exception of parts executed in translucent enamel, the metal does not influence in any way the effect of the finished object. This technique may possibly have been imported from Venice to France, but the Venetians always kept closely to purely decorative patterns, while the Limoges enamelers rivaled painters in their pictorial compositions and occupied themselves with a much wider field of subjects. We should, however, not judge the enamels too much from the point of view of the oil painting. The motives of Limoges painted enamels were rarely invented by the enamelers, but taken from prints and woodcuts, especially of German and Italian origin. Their artistic value consists almost exclusively in the color effects, which are independent contributions of the enamelers.

Many of the earliest enamels have long been assigned to a certain "MONVAERNI," which is probably not an artist's name, since it occurs as part of a religious inscription on a plaque belonging in style to this class of works. The style of this rare group of LATE FIFTEENTH-CENTURY enamels is represented in the collection by a plaque with the Crucifixion, attributed,

hardly rightly, to Jean Penicaud I. The composition is crowded, has little perspective and is arranged somewhat in the style of the early Burgundian tapestries. The colors, white and yellow-brown predominating, are not so luminous as those in the enamels assuredly by Jean Penicaud I and Nardon Penicaud. These two artists are the most important masters in the FIRST THIRD OF THE SIXTEENTH CENTURY. The artistic personality of Nardon is clearer than that of Jean I. His motives are generally religious. The form he prefers is the triptych; his colors are rich, although never translucent. Dull blue, reddish-brown and purple are favorite colors and frequently the haloes of his saints are made in raised dots of various blues and greens. From his hand are the three fine triptychs in Case H, and a large composition consisting of six plaques partly copied from engravings (Case F) by Schongauer, whose work he frequently used as a model. In brilliancy of color, however, he is surpassed by Jean Penicaud I, if the two plaques, the Christ on the Mount of Olives, Case F, and the Crowning with Thorns (wrongly attributed to Monvaerni, Case F) are, as we believe, really by him. The first is, perhaps, the most beautiful of all enamels in the collection as far as colors are concerned. It seems that Jean Penicaud I was the first who used translucent enamel colors to any extent and who succeeded in producing shades of purple, blue and green which have not since been equaled.

Case F

Case H

Case F

His followers, however, continued his manner, but replaced his breadth of style by a more minute execution. JEAN COURT, SUZANNE COURT and JEAN LIMOUSIN, who worked about two generations later, executed marvellous works in partly translucent enamels. Especially the salt-cellars, the plate, the ewer, and the tazza, in Case A Case A, by Jean Court, should be mentioned as masterpieces of his style. As far as the motives are concerned, his works show already the complete victory of the Renaissance: classical, mythological and allegorical motives have replaced the religious subjects. In colors, also, the flesh tints of his figures, with their pale grisaille-like tones, mark the transition from the older scheme of colors to one in which cool, silvery colors predominate.

Suzanne Court's work is well shown by two salt-cellars in Case A. Her finely executed enamels with their glittering effects show her as one of the best women artists of all time.

Chronologically, the famous LEONARD LIMOUSIN falls between Jean I and Nardon Penicaud and the last-named artists. His dated works range from 1535 to 1574. He did not follow the technical example of Jean Penicaud I, although occasionally he used translucent enamels, but worked with a few opaque colors, especially dark blue and green, which he used as a background for his excellent portrait-heads. In this specialty he rivals painters like Clouet and Corneille de Lyon who, very likely, were

influenced by him. The two small portraits, one dated 1546, and a large one of a Queen, show his art at its best, while the portraits of François I and of Marguerite of Navarre are of great historical interest.

The most prolific artist of the SECOND HALF OF THE SIXTEENTH CENTURY (about 1534–1582) is PIERRE REYMOND, whose art is shown in all its versatility. Under the influence of the Italian High Renaissance, the rich color effects give place to plastic conceptions in which the figures stand out in white and grayish tones against a black background, the figures being made more realistic by a touch of red and the composition enlivened by gold ornaments. Different examples of his work, plaques, candlesticks, vases, large and small plates, saltcellars, tazza, etc., are in the collection (Cases B and C). His work shows an unevenness of execution, which leads to the supposition of a large workshop and numerous imitators, and marks the beginning of the decline of the later Limoges enamel art.

Cases B and C

Among his followers are Martial Reymond, Martial Courteois and others. To the same late period belongs also Colin de Nouailher, by whom there are two caskets in Case C, works of rather superficial execution, but not without charm in the softness of the outlines and the brightly colored backgrounds of the classical compositions.

The finest examples of the GRISAILLE ENAMELS in the collection is the piece in Case A, known as the "Monkey

Case A

Cup," representing in three compartments monkeys stealing the property of a traveling merchant. The fine silver-gilt mounts, still in Gothic style, seem rather German than French, and the cup itself seems to belong to a period earlier than that of Pierre Reymond. Possibly it was executed at Limoges on a German order about 1530 and mounted in Germany.

The FRENCH CERAMICS OF THE SIXTEENTH CENTURY are represented by several types of PALISSY ware and of the much rarer Henri II ware. The Palissy pieces are not of the familiar but less interesting type, decorated with reptiles, shells and insects, startlingly naturalistic, but those with mythological figures characteristic of the French Renaissance and more suitable to the forms of the plates. The large plate representing Diana, with the two sauce boats, and other pieces in Case J, are specimens which make one understand better why this ware has been praised so highly. The four candle-holders, especially the two with angels' heads, seem to support the theory that Bernard Palissy was greatly influenced by the Italian majolica makers, especially by the later Della Robbias.

The HENRI II WARE is counted among the rarest products of the fictile arts. Hardly more than ninety pieces are known and only a small number are in private possession. The seven in Mr. Morgan's collection are certainly the largest number of such pieces privately owned Little

is known about the origin of this ware other than it was made principally during the reign of Henri II, possibly at Saint Porchaire, although the documents upon which this theory is based, speak only of certain pieces made of Saint Porchaire clay, which does not imply necessarily that the objects were made there. Still less justifiable seems the name of Oiron, which is often given to this faïence, since the documents from the Château d'Oiron, which refer to this ware, are only concerned with majolica pavements of different type and partly still in place.

The division into different periods which has been made is scarcely more successful, nor does it seem likely that the artist—probably one man did them all—worked more than ten or fifteen years. The pieces are shown in Case J. Case J

The two tazzas, the one with cover from the Le Breton collection, are comparatively simple in color, brown and black in arabesque designs. A greater range of color distinguishes the third tazza, which is decorated with four pillars painted with green and purplish spots; these columns are somewhat in the style of the Palissy ware.

Exceptionally fine in shape, aside from their decoration, are the three salt-cellars, one of them showing Gothic windows, a very unusual motive in the French Renaissance ceramics. The second is especially charming in its blue and red decoration and its niches with allegorical figures. The most important of all, however, is the ewer

with the dragon handle and the spout decorated with a little figure of the Virgin and Child.

The technique of these objects is very simple, the decoration being impressed on the surface with small stamping irons. But as Solon says, "A born artist alone could have conceived the idea of producing a style of pottery so much in advance of anything that was made at the time, without departing from the ruling technique of a common handicraft."

Case G

THE COLLECTION OF JEWELRY which is placed in the Case G could hardly be described in a few words, as almost each object has a lengthy history connected with it, and artistically is worthy of prolonged consideration. For a detailed description the visitor is referred to Mr. Williamson's excellent catalogue of the jewels, but a few of the most important pieces may be mentioned here. Among these are the following: golden chain of honor, made about 1600 for Christian II of Saxony; the badges of the Order of the Annunziata and of St. Michel; the golden portrait medal of Archduke Maximilian, German work of 1612; a rosary of onyx beads enclosing enamel work, Italian, sixteenth century; a medallion of wrought and enameled gold, Florentine, fifteenth century, said to have been made by Ghiberti for Cosimo de' Medici; a pendant and two buttons or links made by an Augsburg goldsmith, probably for a member of the Fugger family; a gold portrait medallion of the

Emperor Charles V, by Leone Leoni; a pendant jewel of ambergris and enameled gold, Italian work of the late sixteenth century, one of the greatest rarities of the collection; and finally, other pendants, Italian, French, Spanish and German of the sixteenth century, superb examples of the goldsmith's craft.

Cases D and K

THE COLLECTION OF SMALL BOXWOOD CARVINGS shown in Cases D and K is one of exceptional interest. Aside from the Rothschild collections of these miniature carvings in the Louvre and the British Museum, there is no collection of equal importance to the one now under consideration. For the most part these rare objects are FLEMISH or GERMAN in origin and date from the sixteenth century, when in these northern lands the carvers of small objects developed so extraordinary a skill of hand that their achievements in many cases seem almost miraculous. Take, for example, the large rosary beads, of which several are contained in the collection. Within these beads, used as terminals to hang at the end of rosaries, are miniature carvings of incredible, microscopic fineness. In date they may be assigned to the early part of the sixteenth century or at least to the period between 1475 and 1530. The first of these "prayer-nuts" or "pater nosters" may have been made in England, but the industry was undoubtedly at its greatest in Flanders. With these rosary beads must be mentioned a double triptych of carved boxwood, form-

ing a small shrine. This also is Flemish work of the early sixteenth century. A remarkable diptych, elaborately carved in boxwood, representing the Nativity and the Mass of St. Gregory, is an unusual example of Flemish fifteenth-century carving. It was formerly in the possession of Queen Christina of Spain. An important example of Renaissance decorative carving is a small casket of boxwood, carved with emblematic subjects of a masonic character, German work of the sixteenth century. Of great interest is an elaborately carved boxwood mirror frame, the design probably inspired by the work of a Frisian painter, known in France as Jean Vredeman de Vriese. The carving itself is French of the sixteenth century.

The collection includes a considerable number of PORTRAIT MEDALLIONS in boxwood and honestone, which illustrate the admirable skill attained by the German carvers of the sixteenth century in this field of art Among the pieces assigned to known sculptors are the following: a honestone medallion with portrait of Hieronymus Holtzschuher by Peter Floetner; a boxwood medallion of Barbara Reihingin by Hans Kels von Kaufbeuren, dated 1538. By Hans Daucher is a beautifully executed honestone panel representing the meeting of Charles V and Ferdinand of Bohemia. Very important is a large honestone relief representing the Triumph of Charles V, a repetition of the bronze relief by Leone

Leoni. On the left is a tournament, on the right the triumphal entry into Antwerp, and below these two parts, a river scene with people struggling in the water. The panel is dated 1522 and signed with the initial H. Another interesting honestone plaque represents Venus. Several German boxwood panels deserve more than the few words which can be given them here; notably a long, narrow panel with a battle scene; a relief with Venus and Vulcan for subject; a portrait panel of Ludwig Raab of Ulm, signed A. H. B.; and other reliefs with subjects from daily life or hold legend. Among the statuettes and other small sculptures in the round, one of the most striking is a representation of Death as a cavalier astride a sorry nag.

GALLERY SIXTEEN
THE BAROQUE PERIOD

THE majority of the OLD PLATE, mainly of German origin, in Gallery 16, was collected by Herr Gutmann of Berlin, and subsequently acquired by Mr. Morgan.

The only piece of the GOTHIC PERIOD is a horn with silver mounts dating from the early part of the fifteenth century (located in Gallery 12). The use of the horn as a drinking vessel dates back to the Anglo-Saxons, and has survived in England until comparatively late times. Transference of the estates by the cup or horn, sword or helmet of the owner, without the formality of a written charter, was adopted by the Normans. These horns have been treasured in modern times as reliquaries, and the three most noted examples are located respectively in the Church of St. Serverin at Cologne, the Church of St. Servais at Maestricht, and at Gran Cathedral in Hungary.

To pass on from the Gothic period to the silversmiths' work of the RENAISSANCE, there are two flagons or tankards of the sixteenth century, the smaller (Case A, Case A

second shelf, left of the center),[1] is worthy of remark, not only from its richly decorated details, but also from the fact that this form found its way across to England and was there copied by Elizabethan silversmiths. The other (Case A, second shelf, right of center) is a fine specimen of a type prevailing in North Germany and the Baltic provinces.

More remarkable is the superb SIXTEENTH-CENTURY German tankard (Case A, top shelf, extreme right), with a plain silver body enclosed in a framework of fine filigree, geometrical in general design, and embellished with embossed borders of amorini and medallions of Hector and Paris, a band with eight cupids' heads in relief, at intervals, encircling the centre of the body. This fine filigree work originated in Italy, and Benvenuto Cellini, in a well-known passage, mentions Piero di Nino as "a goldsmith who worked in filigree—an art which, while it affords great charm, is not without its difficulties."

A tankard, wholly different in style and character, is the rare and interesting specimen (Case A, bottom, extreme right) which is probably Hungarian of the early part of the SEVENTEENTH CENTURY. It is of cast silver-gilt, octagonal in form, and entirely covered with conventional representations of tears and small oval medallions in slight relief. Catherine de Medici is known to

[1] The cases are lettered starting from the doorway leading from Gallery 15 and keeping to the right.



DIANA AND STAG
GERMAN, AUGSBURG, XVI CENTURY
GALLERY 16, CASE A



COVERED CUP
GERMAN, NUREMBERG, XVI CENTURY
GALLERY 16, CASE A

have adopted tears as a badge, on the death of her husband, Henry II in 1559.

Later in the seventeenth century the tankard became larger in circumference and shorter, and of this type there are two excellent and massive examples in this collection. In Case G (second shelf, centre), is one of large size with the body divided into eight panels engraved with various subjects: figures, warriors, etc., and with smaller Van Dyke panels on the body and cover, embossed with cherubs, fruit, and different kinds of animals. The other tankard (Case H, second shelf, left) is decorated on the body with a scene representing a victory of Alexander the Great, while in the cover is a medallion with a mounted figure of Alexander. This is of the early eighteenth century and was wrought at Danzig by one Haidt.

Case G

Case H

The partiality of the Renaissance artificer for mounting shells, nuts, and eggs into all sorts of vessels for drinking and decorative purposes is familiar to students of the goldsmith's art. The exquisite pearly iridescence and the beauty of the lines of the nautilus appealed strongly to the craftsman's æsthetic taste. This collection contains seven shells mounted in different forms. The earliest (Case A, second shelf, extreme right), which is a conch mounted in the sixteenth century, is secured by gilt straps, and embossed with masks, fleur-de-lis, etc., the straps studded with Roman denarii. The turbinated nautilus-shell cup (Case A, second shelf, extreme left), with a stem

Case A

formed of a figure of Hercules and with dolphins and sea monsters applied to the foot, is the work of Casper Bendell of Breslau, 1578-1596.

Case D

A NAUTILUS SHELL mounted in an unusual and ingenious manner is shown in Case D (top shelf, extreme left). The whorl has been cut into wavy bands, revealing the yellow epidermis alternate with the under nacreous layer. It is mounted with the aperture of the shell turned downwards and represents a large snail ridden by a well-modeled figure of a Nubian, enameled in black, with dark red and green loin cloth, and carrying a bow with a quiver of arrows on his back. It was made by Jeremiah Ritter of Nuremberg, early in the seventeenth century.

Case G.

The nautilus shell shown in Case G (top shelf, left center) is remarkable for its exquisitely engraved emblematic scenes of Peace and War; the side shown has a pastoral scene, with numerous women and children; the other, horsemen engaged in combat with firearms. An heraldic helmet with a barred vizor closed, is delicately carved and pierced from the whorl of the shell, and above is added an engraved helmet and shield, while two female heads, carved from a conch shell, are applied to the umbilicus. It is signed by a German artist, C. Bellekin, who flourished in the seventeenth century. The dolphin stem, the foot and the mounts, are the work of a Breslau craftsman early in the eighteenth century. There are only four other examples of Bellekin's engraved work on

nautilus shell in existence, two in the Kunstgewerbe Museum at Berlin and two in the "Green Vaults" at Dresden.

The fourth nautilus cup in this collection is that in Case G (top shelf, center). It has a cover with a large "whale" in the act of casting out Jonah, and the shell is supported by a seated figure of Neptune on a high pedestal repoussé with marine subjects and embellished with applied frogs, lizards, etc.—possibly Transylvanian work of the seventeenth century.

The next Case (E, second shelf, left center) has a shell which is surmounted with a figure of a whale ridden by Neptune and vomiting Jonah; this is supported by a graceful vase-shaped stem with scrolled dragon brackets set on a circular foot repoussé with sea monsters and with frogs applied. Seventeenth-century German work. Case E

The seventh and last is the turbinated shell mounted as a cup (Case F, second shelf, left center), which has a domed cover decorated with strap work, etc., and surmounted by a seated boy. The stem, which is a tree-trunk clasped by a boy, rests on a six-lobed base. This is of Austrian origin, about 1700. Case F

The main decorative features of the supports, mounts, and embellishments of the nautilus shell are, appropriately enough, marine subjects, such as dolphins, figures of Neptune, sea monsters, and frequently a whale or dolphin vomiting Jonah. Nuremberg goldsmiths are credited

with the production of the finest specimens, and Nicolas Schmidt, sometime Master of that famous guild, was one of the most talented artificers in this branch of the work in precious metals, one of his finest examples being the sixteenth-century nautilus cup supported by a figure of Neptune astride a seahorse, on a base with sirens playing stringed instruments, in the royal collection at Windsor Castle; other specimens of his work are to be seen in the "Green Vaults" at Dresden.

Flemish goldsmiths also manifested a liking for the nautilus cup; and two examples mounted by them, one bearing the year mark of Antwerp for 1581, and the other, dating about 1590, are included in the superb collection of plate bequeathed by Baron Ferdinand Rothschild to the British Museum.

COCOANUTS have also been frequently mounted as cups in elaborate fittings by German silversmiths, and a fine specimen in this collection is shown in Case E (second shelf, center). The nut is carved with foliage, grotesque masks and birds, and with three devices with names above; the rich mounts were executed in Augsburg in the seventeenth century.

Case E

The EGG OF THE OSTRICH was also used to form cups and other drinking vessels in Germany. The egg in the cup in Case F (second shelf, center) is secured by three enameled and floreated straps, and decorated with other bands and panels of painted enamels,

Case F

festoons of fruit, grotesque masks, etc., while the stem takes the form of an ostrich. This is German work of the seventeenth century.

An example of the employment of an ostrich egg in another kind of table-ornament will be found in Case C (bottom, extreme right), where the egg forms the body of its namesake bird. The fine silver-gilt mounts were wrought by Johannes Clauss of Nuremberg during the second quarter of the seventeenth century. The base is embellished with red crawfish, a lizard, frogs, tortoise, and applied scrolls terminating in minute female figures. The use of figures of small animals and reptiles, often in natural colors, was in high favor with the goldsmiths of the German Renaissance. Case C

Though drinking vessels of FANTASTIC AND GROTESQUE FORMS are found at all periods, their use was never more frequent than in Germany during the sixteenth and seventeenth centuries. The banqueting rooms of the merchant princes of such important centers of international commerce as Augsburg and Nuremberg in the sixteenth and seventeenth centuries contained a brave display of these curious vessels, as well as the ordinary kinds of standing cups, at their festive gatherings.

The numerous Trade Guilds and Companies of cross-bowmen and arquebusiers were also well furnished with fine plate, many of their cups being topical; for instance, the cup and cover, dated 1668, in Case D (bottom, extreme Case D

Case D left) was doubtless the prize cup of a Miners' Guild. A large silver-gilt Bull of the seventeenth century, in the Bavarian Industrial Museum at Nuremberg, represents a cup of the Butchers' Guild at Reutlingen.

Some of these quaint and interesting drinking vessels were fitted with CLOCKWORK CONTRIVANCES for moving along highly polished tables. They were wound up and despatched, and the guest opposite whom the vessel stopped was compelled to consume the entire contents on pain of a forfeit. The fine group of Diana
Case A and the Stag (Case A, top shelf, center), wrought by an unknown Augsburg master towards the close of the sixteenth century, contains in the irregular octagonal base such a contrivance. An example of the same group by another German goldsmith is the one in the Kunstgewerbe Museum, Berlin, by Matheus Wallbaum, artificer
Case K of the exquisite ebony and silver triptych (center Case K, top shelf) made in Augsburg in the late sixteenth century.

Many kinds of animals, including horses in various attitudes, stags and unicorns, lions in different positions, birds and dogs, have served as models for cups for the German goldsmith. The lion would appear to have been the most popular animal, the bear ranking next; while the favorite bird was the owl. This collection contains many
Cases A, B, C examples:—the stag (Case A, second shelf, center) and the lion rampant; (Case B, top shelf, right center), both of the sixteenth century; the two stags (Case G, second

shelf, extreme left and extreme right); a lion holding a shell-shaped bowl (Case C, top shelf, extreme right); the massive lion seated upon mathematical instruments, cannon, etc., with a view of a Swiss city, below, wrought at Rappersweil in Switzerland (Case C, top, extreme left); the goat (Case E, top shelf, extreme left) and horse (Case B, top shelf, left center); the ram (Case B, top shelf, extreme left) and partridge (Case B, top shelf, extreme right), all of the seventeenth century. To these must be added the dancing bear, date 1737, made in Augsburg (Case G, top shelf, right center), and the peacock (Case G, top shelf, extreme right).

Other quaint drinking vessels in this collection are the WAGER CUPS in human form. One, which was made at Augsburg in the sixteenth century, represents a lady in ruff, with a skirt embossed with scrolls, fruit, birds, and other devices, her raised arms holding a small plain cup (Case A, top shelf, extreme left). The term "Wager Cup" has been applied to this type of vessel because the lower part, the skirt, was supposed to be emptied of its contents at one effort, without spilling the wine in the small cup, which revolves on a swivel, and which likewise was emptied at a draught. Another of these cups, different in decorative features, by a Nuremberg silversmith of about 1550, is shown in Case E, second shelf, extreme left; a third, of another type, without the small revolving cup, late sixteenth century, is in the same case on the extreme right

Cases A, E, F

end of the shelf. A fourth, a figure in Hungarian costume, wrought by Master Jörg Rutel, of Nuremberg, about 1595, is in Case F, top shelf, extreme left; and another type of Wager Cup, shaped like a windmill, of Dutch workmanship, dating from the seventeenth century, is also to be seen in Case F, top shelf, extreme right.

One of the succeeding developments in the taste for showy pieces of plate in the form of animals was that which prevailed from about the middle until the end of the seventeenth century for large EQUESTRIAN FIGURES, like the statuette of a cavalier in the costume of Louis XIV on a prancing horse (Case H, top shelf, center).

Case H

This collection contains one example of what might be termed ECCLESIASTICAL ART in the fine ebony triptych, with silver-gilt enrichments, by the famous silversmith of Augsburg, Matheus Wallbaum (center, Case L). In its architectural features it follows the well-known traditions of Northern Europe, treated, however, in the characteristic manner of the Renaissance. The center panel is painted with the Adoration of the Magi; the right with the Presentation in the Temple; and the left with the Circumcision. The small rectangular panel below contains a painting of the Flight into Egypt. These painted panels were done by one Anton Mozart—a follower of J. Breughel and D. Vinchebooms—whose initials and date, "A. M., 1598," are signed in the central panel.



CHINA OF MING PERIOD
GERMAN MOUNTS
XVI CENTURY
GALLERY 16, CASE B



CAVALIER ON HORSEBACK
GERMAN, AUGSBURG, XVII CENTURY
GALLERY 16, CASE H



CUP
ATTRIBUTED TO CELLINI
ITALIAN, XVI CENTURY
GALLERY 16, CASE K



SALTCELLAR
ADAM VAN VIANEN
FLEMISH, XVII CENTURY
GALLERY 16, CASE K



BEAKER
ATTRIBUTED TO CELLINI
ITALIAN, XVI CENTURY
GALLERY 16, CASE K

Rose water-dishes and ewers, originating in Italy during the Renaissance and passing thence to other countries, Latin and Teutonic, the ewers noted for the elegance of their form, have survived in goodly numbers. An important example of a large dish of Spanish origin is included in this collection. It is of silver-gilt, repoussé, with a bold scroll design and oval bosses; applied to it are elliptical and rectangular panels of exquisite enamel. In the raised center is an enameled shield with the arm of Castille, France, and Leon. This fine dish, which has unfortunately been separated from the companion ewer, dates from the early part of the seventeenth century (Case C, top shelf, center). Case C

The beautiful dishes wrought by the German artificers of the sixteenth century are succeeded in the following century by dishes or plateaus of much larger dimensions and greater massiveness, with bold designs, in coarser workmanship. An example of these larger dishes is shown in Case D, top shelf, center, dating from the second quarter of the seventeenth century. The centre is embossed with a campaigning scene,—knights and Moorish horsemen, and a chariot with a dead king; the wide border is embossed with cuttlefish. Case D

Larger and still more massive are the two immense dishes (one in Case C, bottom center, the other in corresponding position in Case D), with groups of nymphs and warriors, accompanied by amorini embossed in bold Cases C, D

relief in the center, and tulips and other flowers on the rims, which were wrought by H. Lambrecht, of Hamburg, late in the seventeenth century.

Several causes combined in Germany to foster the production of CUPS in very great numbers and in almost endless varieties of form. Foremost was the commercial activity of such cities as Augsburg and Nuremberg, followed closely by the rivalry between these two famous centers of the art of the goldsmith and of the ironworker and other crafts. Other potent factors were the jovial, beer-drinking customs of the people themselves, and the spirit of good-fellowship existing among the numerous trade guilds, in whose possession were many fine loving-cups and cups of welcome, decorated with suitable symbols, the gifts of members and others. The frequent interchange of gifts, usually in the form of plate, between monarchs, ambassadors and other prominent personages, tended to encourage an art where Orders would be bestowed in our time. Included in this collection are a few choice STANDING CUPS AND COVERS. The earliest

Case J

are the two silver-gilt DOUBLE-CUPS (Case J, bottom, extreme right and extreme left) of the last quarter of the sixteenth century. These double-cups fit over each other at the lip, and were thus fixed together and placed in the buffet or sideboard as ornaments when not in actual use. The German silversmiths of this period and during the seventeenth century frequently inserted a silver medallion

of some important person, or, occasionally, one of the numerous religious medals common in the second half of the sixteenth century in Germany, in tankards, cups, and other vessels; and these two double-cups have in the one on the right, a medallion of Sigismund Richter, 1562, and in the other on the left, one of Hieronymus Loter, 1544, who was "sous diacre" (sub-deacon) at Augsburg.

Another variety of double-cup, very different in its decoration, is afforded in this collection by the one shown in Case A, bottom, right center, which also dates from the end of the sixteenth century. The bowl is embossed with cherubs' heads and strap-work enclosing fruit, the upper part being supported by three applied cupids on dolphins, while the lip is engraved with arabesque work. The stem is decorated in relief with female terminal figures, amorini standing on scalloped shells, and double fleurs-de-lis; and the foot is embossed with cupids, strap-work, and fruit.

Case A

Under the head of tall cups with covers, five specimens are here included. The earliest, an important example wrought at Nuremberg about 1550, by a master craftsman, Jacob Fröhlich, is to be seen in Case A, bottom, left center. It is very richly repoussé with small figures, plain bosses, and human masks. The graceful vase-shape stem is embossed with helmeted masks with the terminal satyr brackets above. A stag hunt is embossed on the cover, which is surmounted by a seal-like knob decorated with

female terminals in niches, projecting animals' heads, and other embellishments.

Case A — The second variety of covered cup is shown in Case A, bottom, center. Here the bowl resembles a beaker, widely curved at the lip, which is delicately engraved with a hare-hunt. The cover is surmounted by a figure of an armed warrior, believed to represent St. Theodorus. Eberwein Kossmann, of Nuremberg, was the artificer of this fine cup, about 1575.

Another cup with a beaker-shaped bowl, of later date

Case D — (seventeenth century), is to be found in Case D, bottom, extreme right. On the bowl are three strap-work panels enclosing a lion hunt in relief, divided by winged female terminals, the other decorative features of the bowl being the arabesques, garlands, fruit, foliage, and strap-work. The cover is surmounted by a Roman warrior holding a

Case B — plain shield. A fourth cup is shown in Case B, second shelf, left center, dating from the seventeenth century.

A cup and cover of extreme rarity and utmost value is in

Case A — Case A, bottom, extreme left. This superb cup, of acorn shape, executed in niello with geometric and arabesque designs, was the work of an unknown Augsburg maker of the sixteenth century.

Case D — A curious type of cup is placed in Case D, extreme right; the body is not unlike a turbinated shell, and each of the lobes is embossed with the head of a monstrous cuttlefish in low relief, supported by a stem in the form

of a dwarf fisher-boy; the base is embossed with dolphins. It is of the late seventeenth century, of Augsburg make.

A remarkable specimen of drinking vessel is located in Case H, second shelf, center; it is a representation of one of the well-known carved tuns seen in Germany, the enormous tun of Heidelberg. The barrel is of silver, decorated with applied vine and supported by four rampant lions, while in front is an applied shield of arms, enameled. A figure of Bacchus, forming a stopper, sits astride the barrel, holding a plain silver goblet, which is removable for use as a funnel. This curious piece of plate was wrought at Breslau early in the eighteenth century about 1710. Case H

Quite personal in its use is the small cup, known as HAUFEBECHER in Germany, of which eight specimens are included here. This type of little cup prevailed during the sixteenth century, but it seems to have lost its popularity about 1610. Sets of six or twelve, as well as single cups, were apparently made and fitted into each other as far as the moulding encircling the stem. They probably accompanied the owner on his travels, his hunting expeditions, and perhaps on the battle-field. Numerous subjects, scriptural and allegorical, feasting and hunting, were introduced as decoration, engraved and embossed. This type of small cup, found in Cases E and F, was confined entirely to Germany, and never penetrated into the other countries. Cases E, F

The silver ORNAMENTS AND DRINKING VESSELS IN THE FORM OF SHIPS, so frequent in German plate, are doubtless a development from the incense-holder, fashioned like a boat or ship, in common use in the mediæval Church, of which in England an example exists in the silver boat of the fourteenth century now in the possession of the Earl of Carysfort; and in the Treasure of St. Antonio at Padua, Italy, in the fine silver ship with female prow, of the fifteenth century. To these incense-boats succeeded secular vessels like ships, described in inventories as Nefs.

Three examples of different varieties of ships are included in this collection: the first made in Nuremberg
Cases F, H early in the seventeenth century (Case H, top shelf, extreme right); the second in Augsburg at about the same date (Case F, top shelf, left center); and the third rather more than a century later by Solomon Dreyer of Augsburg (Case H, top shelf, extreme left). The sail is engraved with the legend "Georg Christoph Neymer—Schüffmeister Von Regensspurg—P. B. N. 1744."

The only example of the BEAKER form of cup shown here is the fine massive piece, of the early part of the
Case B eighteenth century, in Case B, second shelf, left center. It is of more than ordinary interest from the fact that the manner of decoration is somewhat rare. It is surrounded by figures of the Twelve Fathers of Israel—the twelve sons of Jacob—in relief, with their names inscribed

below in Hebrew. The signs of the Zodiac, which are often associated with the names of the sons of Jacob, are chased on the cover. This interesting cup was probably executed for a wealthy Jewish family as a Kiddush, or sacred cup, used at home for the blessing and prayer recited at the commencement of Sabbaths and festivals.

It had long been the fashion to attribute all the finest cups and numerous other works of art, of CRYSTAL AND AGATE AND OTHER STONES, to the artificers of the Italian Renaissance, as was much of the plate, such as tazze, and cups, ewers, and basins of the sixteenth century found in Italy, France, and England; and many of these notable pieces were fondly associated with the great Cellini himself. It is now, however, recognized by connoisseurs that the talented craftsmen of Germany, imbued with Italian models, were responsible for the vast proportion of the most beautiful specimens of this side of art; and many of the royal and public museums in Germany and in Vienna, and the Waddesdon Room at the British Museum contain a large number of exquisite examples. Repeated allusions have already been made to the numerous vessels of all kinds, in glass, crystal, agate and other stones, mounted in gold and enamel, in the Treasury of Charles I of England.

The Morgan Collection contains a tall crystal goblet (Case B, second shelf, extreme right), probably Transyl- Cases B, K
vanian work of the LATE SIXTEENTH CENTURY; a

silver-gilt cup with agate bowl (center, Case K, top shelf), supported by a triton in an oval foot, which is decorated with marine subjects in repoussé; and a cup with crystal bowl (center, Case K, bottom), slightly curved and engraved with acanthus leaves, birds, and insects, mounted in silver-gilt, with a dolphin stem on an enamel foot—both German work of the SEVENTEENTH CENTURY.

In the seventeenth century, a goodly number of tankards of CARVED IVORY were mounted as a result of increased importation of ivory into Europe at a lower cost. Many of these are of considerable size. This collection contains four specimens of carved ivory tankards and two cups, all mounted in silver. The largest, in Case I, second shelf, left center, is elliptical in form and is boldly carved with amorini at play, an infant Bacchus in ivory surmounting the cover. The silver-gilt mounts are embossed with tulip and acanthus designs, while the handle is in the form of a female term. This tankard was mounted by Johann Heinrich Mannlich, of Augsburg, at the end of the seventeenth century.

Case I

A tankard of different variety is shown in Case I, bottom, extreme left. Here the body is carved with a representation of Esther before Ahasuerus, who is seated on a throne embellished with lions sejant, the steps having lions couchant at the sides, surrounded by numerous figures, camels, etc. It was mounted at Danzig in the seventeenth century.

A third variety in the subject of the carving is furnished by the tankard to be found in the same case, bottom, extreme right, which is covered with boys playing instruments, drinking, etc., mounted about 1720, by Philip Stenglen, of Augsburg. The tankard, in the same case, second shelf, right center, is a fourth variety, somewhat earlier in date than the last; and this is carved in high relief with female figures in various attitudes.

One of the two ivory cups (same case, second shelf, center) is carved with four Bacchanalian figures, richly mounted in silver-gilt, by Albrecht Biller, of Augsburg, at the end of the seventeenth century. The other cup (same case, second shelf, extreme left) is carved with a boar-hunt, the silver-gilt mounts being new.

In no instance, unfortunately, can the name of the artist who carved these tankards and cups be identified.

The famous GOLDSMITHS' GUILDS of Augsburg and Nuremberg are represented in this collection by twenty-one and thirteen specimens of plate respectively. German silversmiths, whose place of abode cannot be determined, have produced twenty-one pieces. Among the lesser German guilds whose artificers find a place here are Breslau, represented by the Bellekin Nautilus, the sixteenth-century Turbinated Shell Cup, and the immense cup in the form of a great tun; Danzig, by the tankard with the victory of Alexander the Great, and by a carved ivory tankard; Freiburg, in Saxony, by the

parcel-gilt cup of the Miners' Guild, wrought by Andreas Müller; and Hamburg, by the two massive gilt dishes. The collection includes a specimen of Austrian silversmiths' work in the turbinated shell cup; and of Hungarian, in a tankard; that part of Hungary known as Transylvania is perhaps represented by the crystal goblet and a fine Nautilus cup. Switzerland provides the largest seated lion from the town of Rappersweil; Holland, the prancing horse made at Amsterdam, and the wind-mill cup; and Spain, the fine large dish with beautiful enamels.

The five Flemish TAPESTRIES were made sometime after 1520, in Brussels; the scenes are from the story of Noah. These tapestries, as the majority of the Morgan tapestries, came from Knole, in the County of Kent, England.

The two PAINTINGS on the south wall, as well as the one on the west wall, came from Mr. Morgan's London house. The one on the right as you enter from Gallery 15 is the portrait of Anne of Austria, painted by Peter Paul Rubens (1577–1640). Anne, the daughter of Philip III of Spain, was born in 1601. She married Louis XIII of France in 1615. At her husband's death in 1643, she was proclaimed Regent during the minority of her son, Louis XIV. The picture belonged to the Dukes of Marlborough at Blenheim, and is of the painter's early period.

The painting on the left as you enter from Gallery 15

is the portrait of Infanta Maria Theresa, by Velasquez (1599–1660). Maria Theresa was the daughter of Philip IV and Isabel de Bourbon. She was born in 1638, married to Louis XIV in 1660, and died in 1683. It was while attending Philip at the conference at Irun in 1660, which led to the marriage that Velasquez was taken with the illness from the effects of which he died shortly after. The portrait was painted during the last decade of his life, early in the fifties, judging from the apparent age of the sitter, which seems scarcely ten years.

The portrait on the west wall is that of a child, by an unknown artist of the Spanish school. There is a date in the floor, 164–, and consequently it has been assigned to the seventeenth century.

On the north wall hangs the portrait of the late J. Pierpont Morgan, by Carlos Baca-Flor, a contemporary South American artist who studied in Paris. This portrait of Mr. Morgan was painted during the winter of the year 1910.

The bronze Triton and Nereid is the work of Adrian De Vries, the leading Flemish bronze maker of the seventeenth century. He was a pupil of Giovanni da Bologna, and though more pictorial than the Italian, still exhibits a great deal of Italian feeling in this group.

Case L contains a rather interesting display of clocks, for the most part French, of the eighteenth century, Case K contains some rare and precious work in gold, Case K, L

enamel, crystal, and agate. A backgammon board, believed to have belonged to Mary, Queen of Scots, when Queen of Francis II of France, is also in Case K.

Case B

The porcelain in Case B is very rare, Chinese of the Ming period set in sixteenth-century European mounts.

GALLERY SEVENTEEN



GALLERY SEVENTEEN
THE EIGHTEENTH CENTURY

GALLERY SEVENTEEN
THE EIGHTEENTH CENTURY

WITH a few exceptions all the objects in the Morgan Collection not already discussed are of European origin and were made during the eighteenth century. The exceptions are the older miniatures and watches in the two special collections elsewhere described, the Gothic and seventeenth-century tapestries hanging in the corridors, and a few specimens of Chinese porcelain contemporary with the French furniture in Galleries 17 and 18, and of a type much appreciated in Europe at the time of its manufacture. Although in this portion of the exhibition it has not been possible to follow a precise chronological arrangement, the objects of earlier eighteenth-century workmanship are largely confined to Gallery 17. This room has been paneled in green, in a manner suggesting one of the lofty halls found in English houses of about 1730, and the BRITISH PAINTINGS of slightly later date which fill the walls thus hang against a background reminiscent of that for which some of the pictures were doubtless originally intended. Beginning at the

right of the door which opens into this room from Gallery 16, and proceeding toward the left, the paintings hang in the following order:

[1] The Depositing of Giovanni Bellini's Three Pictures in the Church of the Redentore, Venice, by Turner. The subject is presumably imaginative, as no such occurrence is mentioned by Vasari. The three pictures portrayed are still in the Sacristy of the Chiesa del Redentore at Venice, but their attribution to Bellini has been severally questioned. Turner exhibited this painting in the Royal Academy in 1841.

The Duchess of Devonshire, by Gainsborough. The subject of the picture is Georgiana, the wife of William, fifth Duke of Devonshire, and the eldest child of John, first Earl Spencer. She was born in 1757 and died in 1806. The picture was painted about 1787. Its early history is uncertain. After having been supposedly lost, it was discovered by a picture dealer in 1841. Originally a full-length, it had been cut down by its owner to fit a space over a mantelpiece. The story of the theft of the picture and its recovery is too well known to repeat.

Miss Farren (Countess of Derby), by Lawrence. Elizabeth Farren, a popular actress, was born about 1759. She retired from the stage in 1797, when she married Edward, twelfth Earl of Derby. Lawrence made the portrait in 1790, when he was twenty-one years old, and

[1] Reprinted from the Bulletin for January, 1913.

received 100 guineas for it. The picture was exhibited in the Royal Academy in the same year, No. 171, as Portrait of an Actress. It was the artist's first success, and remains one of his most famous works. A stipple engraving of the picture sold in May, 1911, for 500 pounds.

The Godsal Children, called The Setting Sun, by Hoppner. The subjects were the three children of Mr. and Mrs. Godsal of Iscoyd Park, near Whitechurch, Flintshire. The work was exhibited at the Royal Academy in 1789 as Portraits of a Young Lady and Two Children. A first state of a mezzotint engraved by Young in 1790 sold at Christie's in 1901 for 220 guineas, probably three times what Hoppner received for the original painting.

Mrs. Scott Jackson (Lady Broughton), by Romney. The sitter was Mary Keating, who married Thomas Scott Jackson. Three years after his death, which occurred in 1791, she became the wife of Rev. Sir Thomas Broughton, Bart. Romney's diary mentions sittings for this picture in 1784, and at the end of his ledger is this entry: "Lady Broughton, W. L. [whole length] cleaned and varnished and sent to Oulton Park." Lady Broughton's daughter by her first marriage and sole heiress, Maria, was married to Sir J. G. Egerton of Oulton Park, and from her descendants the picture was acquired.

Mrs. Tennant, by Gainsborough. Mary, the daughter of Rev. John Wylde, was the wife of William Tennant.

She died in 1798. Her portrait was painted by Gainsborough about 1786. Mr. Morgan purchased the picture from Major C. R. Tennant, a descendant of the sitter.

Lady Betty Delmé and Her Children, by Reynolds. Lady Delmé before her marriage was Lady Elizabeth Howard, daughter of Henry, fourth Earl of Carlisle. She was born in 1747 and married Peter Delmé in 1769. The children are John and Emelius Henry, born in 1772 and 1774. The work was painted in 1777 and remained at Cams near Fareham, until sold in 1894 at Christie's, by order of Henry Delmé.

Lady Gideon, by Gainsborough. She was Mary Morrow, who was born in 1743 and married Sir Sampson Gideon in 1766, about which time this picture was painted.

Miss Ross (Mrs. Bell), by Raeburn. The sitter was Isabella Ross, who afterwards married George Bell, M.D. The portrait was painted in 1801 or 1802.

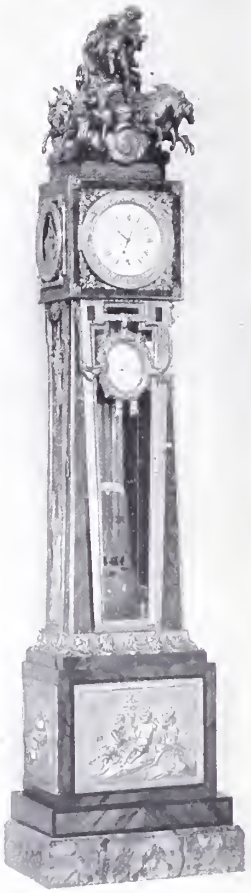
A Scene on the River Stour, by Constable. The picture is dated 1819 and was exhibited at the Royal Academy Exhibition of that year. A small finished study for it is the property of the Boston Museum.

Lady Maitland, by Raeburn. Lady Maitland was Catharine Connor. She was married in 1804 to Rear-Admiral Sir Frederick Lewis Maitland, who was captain of the *Bellerophon* when Napoleon surrendered on board that ship in 1815. The picture was painted about 1817.

Other paintings of this period are hung in the Miniature



SECRETAIRE OF MARIE ANTOINETTE
FRENCH, XVIII CENTURY



TALL CLOCK, BY BERTHOUD
FRENCH, XVIII CENTURY

Room and in Gallery 18, and are described in order of their arrangement.

Aside from the pictures, all the other objects exhibited in Gallery 17 are French and display the perfection of finish attained by workmen of that nationality in the eighteenth century, a perfection sought for in all phases of the life of the time and often achieved with brilliant success.

The FURNITURE in the Morgan Collection is particularly noteworthy because of the significant part played by the cabinet-makers in the history of the period, and the remarkable technical skill exhibited in these masterpieces of joinery. The individual productions of the great workmen of the time were rightly looked upon as works of creative art of a high order, and the makers enjoyed the patronage and protection of the King and the nobility, who vied with one another in acquiring examples of contemporary cabinet-making. The EBENISTES as the cabinet-makers were called, worked in conjunction with the metal chasers, or CISELEURS, who made mounts in ormolu, that is, chiseled and gilded bronze, with which the inlaid furniture was further decorated. The EBENISTES and to a less extent the CISELEURS signed their works as a painter signs a picture, and many of the pieces in the Morgan Collection bear the names of celebrated artisans of the time, including Riesener, Boudin, Dupré, Carlin, Burb, Joseph, Montigny, and Pasquier. The most notable, although the latest, examples of furniture in this room

and in the collection are the MARQUETERIE SECRETAIRE and the COMMODE, placed in the center of the north and south walls respectively. These two pieces, together with a writing-table now in the possession of Baron Rothschild in England, formed a set once the property of the Duke of Hamilton, but originally constructed for the private apartments of Marie Antoinette at St. Cloud. They were made in 1791 by the most famous artist in wood of his day, J. H. Riesener, who signed and dated both secretaire and commode. The beautiful mounts in ormolu, with which the pieces are further decorated, have long been attributed to Gouthière, but may possibly be the work of Thomire, who share between them the honor of being the best-known *ciseleurs* of the late eighteenth century. These two pieces are among the finest and most celebrated specimens of French furniture ever produced and excel in quality any pieces of Louis Seize work remaining in France. The TALL CLOCK on the southeast wall deserve attention as being a remarkable piece of mechanism in a fine and characteristic case. The works are by Ferdinand Berthoud (1727–1807), a famous inventor and maker of clocks and astronomical instruments, and the author of various works on horology. The case is ornamented with bronzes executed, after designs of the sculptor Clodion, by Philippe Caffieri, of a distinguished family of metal workers. Around the wall is a set of TWO SOFAS and TWELVE CHAIRS in the style of Louis



MARQUETRY COMMODE
FRENCH, XVIII CENTURY



SECRÉTAIRE, ONE OF A PAIR, ORNAMENTED WITH SÈVRES PLAQUES
FRENCH, XVIII CENTURY

XV, which came from the collection of the Kings of Denmark, to whom they are said to have been presented by the French monarch. This furniture is upholstered in characteristic tapestries made at the royal manufactory of Beauvais in the middle of the eighteenth century, the set being an admirable example of the decorative furniture coverings which formed an important part of the product of that factory. The CARPET in the center of the room was made at the Savonnerie, another state-subsidized institution which produced velvet-piled carpets largely for the court. Also in the center are three CHINESE VASES set in French mounts of ormolu, standing on a table which dates from the earlier years of the eighteenth century.

Placed on tables and commodes in this gallery and the next are distinguished examples of the graceful and carefully finished SCULPTURE produced by the French artists during the eighteenth century. In Gallery 17 the most noteworthy are the two small PAINTED PLASTER BUSTS standing on the secretaire of Marie Antoinette, already described. These are by JEAN-ANTOINE HOUDON (1741–1828), and represent the sculptor's two children. One bust bears the seal placed there by its author when he exhibited the work in the Academy during his lifetime. The BRONZE DIANA standing near by is also attributed to him. Houdon, one of the greatest portrait-sculptors of any period, was called by Congress to the

United States to execute the statue of General Washington, now in the State Capitol of Virginia. Replicas of this work are familiar, as are those of the bust of Benjamin Franklin, which the sculptor carried out in Paris during the philosopher's embassy to France.



SOFA COVERED WITH BEAUVAIS TAPESTRY, STYLE OF LOUIS XV
FRENCH, XVIII CENTURY

GALLERY EIGHTEEN
THE EIGHTEENTH CENTURY

THE walls of Gallery 18 are hung with TAPESTRIES from the two great looms of the eighteenth century. Those with a deep rose-colored background on the north and west walls were made at the ROYAL MANUFACTORY OF THE GOBELINS, at the end of the reign of Louis XV. This institution, established by Colbert early in the preceding reign, as a manufactory of furniture, hangings, and decoration for the royal palaces, has always held a pre-eminent place in the field of the Decorative Arts of the Rococo period, and is still maintained by the French government on practically its ancient foundation. Technically Gobelin tapestries are considered unique, and at no period was greater skill of execution shown in the factory than when these five hangings were made, although the attempt to imitate in weaving a finished painting can scarcely be considered a logical form of decoration. These five tapestries are from the famous series illustrating the HISTORY OF DON QUIXOTE, designed originally in 1714 by CHARLES COYPEL, the painter, and frequently re-

peated with many variations throughout the next seventy years. The five pieces in the Morgan Collection represent the combined work of Belin de Fontenay and Audran the Younger in the fifth and most successful phase of the design. The rose-colored ground was a new discovery never before used at the Gobelins factory and was considered a noteworthy achievement. One of these five tapestries, that showing Don Quixote led by Folly, belongs to a set made in the atelier of Nielson, the head of the Gobelins factory, in 1783. It remained in the factory until 1810, when it was presented as an official gift to the Prince of Hesse Darmstadt. The other four Don Quixote tapestries were made in two other Gobelins ateliers, those of Cozette and Audran. These pieces were completed in 1773, and were the next year presented by the new king, Louis XVI, to the aged Cardinal de la Roche-Aymon, Archbishop of Rheims and Grand Almoner of France who had confirmed, married, and crowned the young monarch. These five hangings were brought together some time in the nineteenth century and passed into the possession of the King of Spain, from whose collection they came into Mr. Morgan's hands. The two tapestries on the south wall of this gallery, together with the third hanging in the Miniature Room form, a unique set woven at the BEAUVAIS MANUFACTORY in 1733. This establishment was scarcely less famous than that of the Gobelins, although the former specialized in works intended for use



GOBELINS TAPESTRY, ONE OF A SERIES REPRESENTING SCENES FROM DON QUIXOTE
FRENCH, XVIII CENTURY



BEAUVAIS TAPESTRY, DESIGNED BY OUDRY
FRENCH, XVIII CENTURY



PAINTED FOLDING SCREEN, IN THE STYLE OF LANCRET
FRENCH, XVIII CENTURY



CLOCK WITH ORMOLU MOUNTS, SÈVRES
FRENCH, XVIII CENTURY

as well as decoration, such as the chair coverings, and fire screens already noted. The subjects illustrated in this set of hangings are scenes from Molière's comedies and the cartoons for the series were drawn by J. B. OUDRY in 1732. His signature can be seen on each tapestry. Although other sets of the Molière subjects were made at Beauvais, the borders and coloring used in these three specimens were never repeated, so far as is known. This is the more difficult to understand when one considers the charm of design and color, which makes these hangings almost perfect examples of the highest type of tapestry of the Rococo period.

The SCREEN standing in the center of the north wall deserves special notice among the furniture in this room, having been painted by LANCRET, and illustrating a most accomplished phase of French design. The ormolu mounts of the large GRAY MARBLE CONSOLE TABLE placed against the east wall are attributed to GOUTHIÈRE, as are the two CANDELABRA in lapis lazuli and gilded bronze standing on commodes at the west end of the room. On the south wall is a SECRETAIRE curiously ornamented with miniatures behind glass. This piece, like Marie Antoinette's secretaire and commode, came from the collection of the Duke of Hamilton, at Hamilton Palace, and has always been said to have been made for Mme. de Pompadour. The various small pieces of furniture in this room, inset with decorative

plaques of Sèvres porcelain, illustrate one of the most accomplished but least happy phases of French cabinet-making. Among the sculptures, the life-size BUST OF MME. ROLAND in the center of the west wall is the work of AUGUSTIN PAJOU (1730–1809), one of the deftest sculptors of an age rich in great technicians. Standing on furniture against the east wall are TWO SMALL GROUPS, the one in marble being by FALCONET in a monumental moment, the other, in terracotta, a beautiful work of CLAUDE MICHEL, called CLODION (1738–1814), examples of whose skill are perhaps more sought after than those of any other French sculptor. In this group of Cupid and Psyche, the visitor should note the remarkably lifelike quality of the terracotta and the extraordinary reality of the bodily surfaces, together with the lightness of touch and the engaging fancy of conception. Four smaller sculptures by the same artist, no less fine in quality, are exhibited in other parts of the room. In the center of the floor are FIVE CASES containing small objects of especial value, the magnificent toys in which this most sophisticated of periods delighted.

Case C

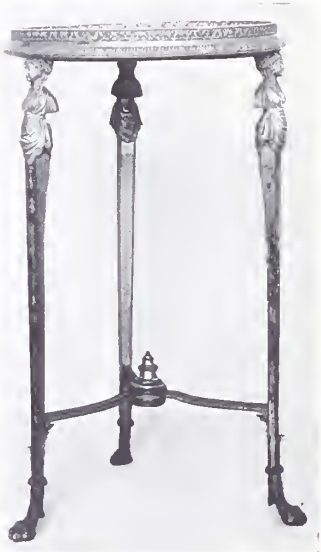
A gold clock in the form of a vase (Case C), enameled with medallions after Boucher and set with many jewels, was made by Coteau for Marie Antoinette. A miniature gold cabinet with eight drawers and surmounted by a tiny clock, although without a history, is no less exquisite as a piece of workmanship. The small silver-mounted porcelain



TERRACOTTA GROUP, CUPID AND PSYCHE, BY CLODION
FRENCH, XVIII CENTURY



SOFA COVERED WITH BEAUVAIS TAPESTRY, STYLE OF LOUIS XVI
FRENCH, XVIII CENTURY



ORMOLU TABLE, LAPIS LAZULI TOP
FRENCH, XVIII CENTURY

cup of the variety usually called Lowestoft, but really made in China for the European market, is reputed to have been used by Prince Charles Edward, "the Young Chevalier", when he passed a night at Kingsburgh on the Isle of Skye in 1746. A plain English ring standing near the cup, with a model of a sailing boat, is engraved, "Lady Hamilton to Horatio Nelson, 1795," an inscription which makes any further explanation unnecessary.

The two Cases A and B contain 158 SNUFF-BOXES of French, English, German, and Russian workmanship made at various times throughout the eighteenth century. Many of these boxes are superbly jeweled and are further ornamented with miniatures of high merit by Cosway, Isabey, and others, vying in splendor of material and workmanship with the *carnets de bal* at the other end of the room. Personages famous in history were the original owners of many of the pieces; among them, Napoleon I, Catharine II, Maria Theresa, George IV, Maréchal Lefebvre, and the King of Sardinia. One crystal box is lined with Marie Antoinette's hair and was a gift from the queen to the Comte d'Artois. Many of these elegant bijoux are signed by jewelers famous in their time. Cases A, B

In another case (D) in the center of the room is the Morgan collection of *carnets de bal*, the extravagantly splendid DANCE PROGRAMMES in vogue just before the French Revolution. These tiny objects, which contain always a little ivory tablet, a pencil, and Case D

sometimes other minute implements, are among the most exquisite vanities of the time, their manufacture having involved an extraordinary skill, together with the use of the most expensive materials. This collection of these dance programmes is unique.

Case E

In Case E is an important assemblage of the small ENAMELS ON COPPER made after 1750 at York House, Battersea. The pieces include snuff-boxes, patch-boxes, étuis, and jeweled caskets made chiefly in imitation of Continental models, but possessing in their bright and varied colors, in their bold and sometimes irresponsible brush work, a characteristic English quality.

The marbles in the two gilded cases standing on the commode at either end of the north wall are the work of ÉTIENNE-MAURICE FALCONET (1716–1791), who is noted for the exquisite suavity of his small sculptures which he intended largely as mantel ornaments. Nine of these graceful marbles of FALCONET'S are placed throughout this portion of the exhibition.

GALLERY NINETEEN



GALLERY NINETEEN
THE FRAGONARD ROOM

GALLERY NINETEEN
THE FRAGONARD ROOM

"NOWHERE is Fragonard seen to better advantage," writes Lady Dilke of this remarkable series of decorations which she saw when they were in the house of M. Malvilain at Grasse in Provence, the home of the painter during his last years. The panels had been hung against the walls of the Salon with no effort towards decorative unity. When they passed into the possession of Mr. Morgan, he caused a room to be designed in which the paintings could be given a proper setting. The room was set up in Mr. Morgan's house in London. When the paintings were sent to America, the woodwork and plaster cornice of this room were placed at the Museum's disposal, so that it has been possible practically to reproduce the effect which the pictures had in Prince's Gate.

The Romance of Love and Youth is the title which has been given the entire set, though without the authority of Fragonard, who, as far as is known, never named them. The pictures were begun about 1772 for the Pavilion of Louveciennes (Luciennes), which Louis XV was building

for Mme. Du Barry from designs by Ledoux. For some unknown reason they were never put in place, but remained on the artist's hands. According to gossip Mme. Du Barry declined to receive them, being displeased with the subject of the picture, in which the heroine is shown mourning her abandonment by a faithless lover. She could not reasonably be expected to care to have such a possibility continually before her eyes or those of her visitors. The subject was, at least, undiplomatic. But whatever the cause, the pictures were in Fragonard's studio in Paris for almost twenty years. During the Terror in 1793 he had them removed to Grasse, his native town, and placed them in the house of M. Maubert, with whom he lived. Here they remained practically unknown until 1898, when they were sold at auction by M. Malvilain, the grandson of M. Maubert. Messrs. Agnew were their purchasers, and in the autumn of the same year they were exhibited in London, when Mr. Morgan bought them.

The pictures are as follows:

1 THE PURSUIT (La Poursuite). The heroine with outstretched arms runs away from her admirer, who offers her a rose. Her companions try to hold her.

2 THE MEETING (Le Rendez-vous). The heroine sits on the grass by a statue. Her lover climbs the wall by means of a ladder. She looks over her shoulder as though fearing that she might be seen. Fragonard has given the pair the features of Mme. Du Barry and her Royal gallant, though much rejuvenated in both cases.

3 MEMORIES (Les Souvenirs). The heroine sits on a stone pedestal in a park, looking over old letters. Her lover stands by her, his arm around her waist.

4 THE LOVER CROWNED (L'Amant Couronné). The couple pose for a painter. The lover sits at his mistress's feet, and she holds over his head a crown of flowers. Portalis says (*Fragonard*, 1889). "This canvas is pictorically the splendid climax of all that has gone before. It shows the official triumph of love following upon the more intimate, the truer triumph that has preceded it. The colours in the paintings which open the series have, for all their exquisiteness, been tempered by a certain moderation. Here they burst forth in full splendour, in full passion, making together a bold and ringing harmony breathing forth a very pæan of victory."

5 THE ABANDONMENT (L'Abandon). This, the final scene of the series, takes place in a garden in autumn. The heroine is seated alone at the foot of a column surmounted by a sun-dial fashioned as a Cupid sitting on the world.

6 LOVE THE VICTOR (L'Amour Vainquer). (This is the first of the minor designs, meant as subsidiary to the general theme of the main ones.)
Cupid holding two torches flies above the clouds. In front two winged babies are kissing, and back of him are two others, one playing a cymbal, the other holding wreaths. A fifth in shadow, symbolizing Discord, holds a dagger in one hand and a bridle in the other.

7 LOVE THE JESTER (L'Amour Folie). Cupid flying holds a jester's bauble.

8 LOVE CHASING A DOVE (L'Amour Poursuivant une Colombe).

9 LOVE AS A SENTINEL (L'Amour en Sentinelle). Cupid stands beside a rose bush, holding an arrow; his quiver is on the ground before him.

10 LOVE THE ASSASSIN (L'Amour Assassin). Cupid grasps a dove which he is stabbing with a dagger.

In addition to these ten panels are four others, of flowers with suggestions of landscape for backgrounds, which complete the unity of the scheme of decoration.

GALLERY TWENTY



STATUETTES, MADAME DE POMPADOUR, AND LOUIS XV, BISCUIT DE SÈVRES
FRENCH, XVIII CENTURY



BOWL AND EWER, MENNECY-VILLEROY
FRENCH, XVIII CENTURY



GARNITURE OF THREE FLOWER VASES, SÈVRES
FRENCH, XVIII CENTURY

GALLERY TWENTY
FRENCH
PORCELAINS

AFTER leaving the Fragonard Room, the visitor enters the long corridor, Gallery 20, all the cases in which are devoted to FRENCH PORCELAINS, with the exception of the two wall cases (A and B) on either side of the door through which the visitor has just passed. These cases contain several small FRENCH BRONZES, and a number of finer specimens of ORMOLU, some of which are the work of Gouthiere. The TAPESTRY over the door is Flemish, late sixteenth century, and the large figure pieces on the wall are of similar *provenance* but fifty or sixty years later. All of these tapestries, together with those in the opposite corridor, came from Knole, an historic English house, belonging to Lord Sackville, in Kent.

The other cases in this corridor are arranged to show the complete development of the art of porcelain manufacture in France. The making of porcelain in Northern Europe was brought about largely by the desire to produce a ware rivaling in quality the Chinese products of

the seventeenth and eighteenth centuries, which were imported in vast quantities after sea trade with the Far East became an established fact. The faïence, which until the end of the seventeenth century had occupied the attention of the French potters, was too heavy in body and dull in glaze to prove a satisfactory substitute for the splendid productions of the Chinese kilns, and the ingenuity of the European potters was long exercised in discovering the secret of the brilliant and flinty paste of the Oriental ware. This quality was produced by the use of a clay known as Kaolin, which was not thought to exist naturally in Europe, and which the potters tried to reproduce synthetically. At first they succeeded only in making a much softer body than that of the Oriental ware, the former being called soft paste in distinction to the hard paste of the latter, but early in the eighteenth century beds of Kaolin were discovered in Germany, and the manufacture was begun there of hard paste Meissen porcelain. The French potters, however, clung for a long period to their creamy soft paste, although they later attained great distinction in the making of true porcelain. In France porcelain manufacture was first attempted at Rouen, then at St. Cloud, and a little later at Mennecy, Chantilly, and one or two other places, all the productions being, of course, soft paste. The earliest specimens of French porcelain in the Morgan Collection are the pieces made at St. Cloud at the end of the seventeenth and

the beginning of the eighteenth century, which are exhibited on the top shelf in Case C. The rest of this case is devoted to CHANTILLY, which was manufactured after 1725 and imitates closely Chinese models. Cases D and E contain other specimens of soft paste porcelain manufactured at MENNECY-VILLEROY between 1734 and 1773, at BOURGE-LA-REINE between 1773 and 1806, and at CRÉPY-EN-VALOIS between 1762 and 1770. There are in existence only a few specimens from these last two localities, their output being exceedingly small, The factories already noted, however, are chiefly remembered as pioneers, and the real manufacture of French porcelain began only with the establishment in 1738 of the Royal Manufactory at VINCENNES, which produced far more perfect pieces than had previously been possible. The Vincennes porcelain in the Morgan Collection is shown in Cases F and G, the pieces most worthy of attention being the three rare figure-groups of white enameled porcelain in Case F. The manufactory at Vincennes continued in operation until 1755, when for reasons of convenience it was moved to a better site at SÈVRES, where the production of porcelain has continued almost without interruption down to the present day. Beginning with Case H, the remaining specimens of porcelain were made at Sèvres and illustrate the culmination of ceramic art in France. The perfect potting of these pieces, the rich and extraordinary detail of their

Case C

Cases D, E

Cases F, G

Case H

decoration, and the royal restriction on their general circulation—the product of the factory being at the disposal of the King—gave the ware enormous prestige in the eighteenth century and after. The earlier pieces of Sèvres in the Morgan Collection, that is, those in Cases H and I, are of soft paste similar to that of Vincennes, but about 1770 the manufacture of true or hard paste porcelain was introduced at the factory and superseded the soft paste there, as elsewhere on the Continent. Most of the specimens in Cases J to Y, dating after 1770 are of hard paste. The two white statuettes on the top shelf in Case H deserve particular attention, as they are among the notable productions of the Sèvres factory. They are made of biscuit, that is, unglazed soft paste, and represent Madame de Pompadour and Louis XV. The figure of the Marquise bears the title "L'Amitié au Cœur," and was probably one of the nineteen figures made in 1755 at that distinguished lady's order, for gifts to her intimate friends. The statuette of Louis XV was not originally intended as a companion piece, although it is on the same scale as that of his favorite. The figure of the King is the reduction of his statue at Rheims by Pigalle, and was executed a little before 1770 as a part of a huge porcelain table decoration made for the marriage banquet of the Dauphin, later Louis XVI, and Marie Antoinette. Both figures are mounted on decorated bases of fine quality. The rest of the Sèvres porcelain

Cases J to Y

Case H

in this gallery is ornamental or table ware, and shows the various styles of shape and decoration popular until the Empire.

GALLERY TWENTY-ONE
THE COLLECTION OF WATCHES

THE COLLECTION OF WATCHES,[1] both in quality and quantity, is the greatest collection of such material ever gathered together. It is composed for the most part of specimens from two large private collections, that of Carl Marfels, one of the most expert students of horology in Europe, and that of the late F. G. Hilton Price, a most enthusiastic collector. This collection gives the student a complete illustration not only of the gradual and steady progress of horological art, but also of the beauty of some of the finest examples of it in existence.

The industry of watchmaking was begun shortly after the dawn of the sixteenth century. Peter Henlein (Hele), a locksmith of Nuremburg, invented a clock with a MAINSPRING, which permitted its use in traveling, and the demand for smaller portable timepieces was soon created. These timepieces were made of iron and steel,

[1]The Numbers on the individual labels refer to the J. Pierpont Morgan Catalogue of Watches.

due, no doubt, to the fact that they were the works of locksmiths. The watches were inaccurate, owing to the variation of the motive power of the mainspring. This defect was gradually overcome through the invention by Jacob Zech, in 1525, of the FUSEE. This equalizing device is in use to the present day and most watches after 1525–1550 are so made. No. 103 belongs to the first period, having been made about 1550 in Nuremburg, and is consequently one of the earliest watches in existence.

Brass was next substituted for iron and steel, the dials being made of different metals, elaborately decorated by chasing or engraving.

In the year 1585 watchmaking was introduced into GENEVA by one Charles Cusin (No. 3) who, though he cannot be asserted to have been actually the first person who made watches in that city, nevertheless was responsible for the establishment of the industry which now gives employment to so many people and world-wide fame to the city.

About 1600 occurs the earliest mention of the oval Nuremburg watch known as the NUREMBURG EGG, represented by Nos. 5, 102 and others.

The WATCH- AND CLOCKMAKERS OF PARIS were granted a charter by King Francis I in the year 1544, and from that time formed a Guild with close and rigid restrictions. The collection, unhappily, does not contain any of the works of the



TABLE WATCH
GERMAN, NUREMBERG
XVI CENTURY



THREE-SIDED WATCH
FRENCH, LYONS, XVI
CENTURY



WATCH SET UPON A
FINGER RING
MADE FOR THE DUKE OF
MANTUA ABOUT 1560
GERMAN, AUGSBURG, XVI
CENTURY



LIMOGES ENAMEL WATCH
MADE BY DAVID RAMSAY,
1610–25
ENGLISH, XVII CENTURY



ENAMELED WATCH
PORTRAIT OF FREDERICK WILLIAM, ELECTOR OF BRANDENBURG
THE WORK OF JEAN PIERRE HUAUD
GERMAN, BERLIN, XVII CENTURY



CIRCULAR ENAMEL WATCH
ONE-HALF INCH IN DIAMETER
GERMAN, AUGSBURG, XVII CENTURY



WATCH
SET IN A LARGE METAL CLASP KNIFE
FRENCH, XVIII CENTURY



GOLD WATCH
SET WITH PEARLS
PROBABLY SWISS OF THE XIX CENTURY

original members of the Paris Guild, as it does of the English Clockmakers' Company. However, among the French watchmakers of importance and interest are Julien Le Roy, circa 1750 (No. 55), clockmaker to Louis XV; Pierre Le Roy, circa 1780 (No. 56), his son, of great note after him; Judith Lalement, circa 1660 (No. 4), one of the rare instances of a woman watchmaker; B. Cuper, circa 1600 (No. 7), a member of the renowned family which introduced watchmaking into Blois; Nicolas Bernard, circa 1580 (No. 23), a famous Parisian maker, and many others.

Following the lead of their Parisian fellow-craftsmen, the ENGLISH WATCH- AND CLOCK-MAKERS obtained a charter in 1631, from King Charles I, which gave the Clockmakers' Company comprehensive powers for ruling and protecting the craft. David Ramsay (No. 129) was appointed first Master of the Company and among the Assistants who were members at the time of incorporation were James Vautrolier (No. 132), Samuel Linaker (No. 133), Edward East (Nos. 134–37), John Midnall (No. 140), and Simon Bartram (No. 141).

The BALANCE SPRING was first introduced by Dr. Robert Hooke, in 1659, but the next improvement was one more generally appreciable, namely, the addition of the CONCENTRIC MINUTE HAND in 1691. Daniel Quare (Nos. 164–66), clockmaker to King George I, not only

first used this, but had also, in 1676, invented the repeater action. One other important watchmaker, in the field of invention and improvement, was George Graham, represented in the collection by the dial of watch No. 163. He was the inventor of the mercurial pendulum and the "dead beat" escapement, and also improved the horizontal cylinder escapement.

Other English makers of prominence were Thomas Tompion, 1638–1713, watchmaker to King Charles II, called the father of English watchmaking, who was buried in Westminster Abbey (Nos. 155–60); John Ellicott, circa 1760, inventor of the compensation lever pendulum (Nos. 187–88); William Anthony, circa 1571, one of the earliest of British makers (No. 125); Thomas Alcock, circa 1635, one of the petitioners for the incorporation of the Clockmakers' Company in 1630 (No. 138); Nicolas Vallin, circa 1650, maker of watch No. 143, and many others.

GERMANY AND AUSTRIA are not as extensively represented as either Great Britain or France, but the examples are quite as interesting. David Buschman, circa 1640, an important maker in Augsburg (No. 89); Jan Jansen Bockeltz, circa 1640, an early watchmaker of Aix-la-Chapelle (No. 86); Nicolaus Rugendas, circa 1620, first of an illustrious line of Augsburg makers (No. 94); Racine, circa 1686, the single Berlin watchmaker; Johan Bock, circa 1620, a leader in the Frankfort trade,



GOLD REPEATER AND MUSICAL WATCH
PRESENTED BY NAPOLEON TO MURAT ON THE
FÊTE DAY AFTER THE BATTLE OF MARENGO IN 1800
FRENCH, XIX CENTURY

among others, have all contributed to the collection examples of their craft.

SWITZERLAND AND ITALY put forward as spokesmen, Diet Meye, circa 1570, of Basle, maker of an interesting watch in the shape of a book (No. 228); Jean Rousseau, circa 1640, of Geneva, of the same family as the philosopher Jean Jacques Rousseau and Jaques Rousseau the landscape painter (No. 230), and J. Tramieri, circa 1600, of Turin (No. 242).

When it comes to HOLLAND and FLANDERS the number is indeed limited, but from them we select for mention No. 218, made by Jacob Ducimin, circa 1640, of Amsterdam; No. 220, made by P. Landre, circa 1630, of Brussels; and No. 222, made by Johannes Van Ceulen, circa 1680, of The Hague.

No. 227 resembles two watches in the Kremlin Museum to such an extent that it too may be called RUSSIAN, and assigned to the middle of the sixteenth century.

To protect the enamel and other decorations, outside cases came into use about 1640. These were made of shagreen, tortoise-shell, snake-skin, etc., a large number of which may be found in the present collection.

About 1780 the SECOND-HAND was introduced and shortly after STOP-WATCHES are found.

In 1704 M. Facie, of Geneva, discovered the art of piercing jewels for the bearings of watch-pivots and other

friction points. The DETACHED LEVER ESCAPEMENT was invented by Thomas Mudge in 1765, and is practically the only movement now in use. WATCH CASES in repoussé, both gold and silver, appeared about 1650, the inner case of plain metal, the second in repoussé, and often a third of shagreen or some other material to protect the decoration. Sometimes a glass back was installed for the same purpose.

In the NINETEENTH CENTURY the outside cases and repoussé work were abandoned and single cases substituted. These gradually came to be without ornamentation of any sort—some engine-turned and others quite plain.

Among the ENAMELED WATCHES are three of the rare painted Limoges, of which there are said to be only twelve in all the European museums, and of these, six only in their original condition. The three in this collection are: No. 24, by Suzanne de Court; No. 30, attributed to Martial Reymond the younger; and No. 129 to some other member of the Reymond family.

Of the later style of enameling (*temp.* Louis XIII), there are many excellent examples: Nos. 10, 38, 41, all by unknown artists; No. 48, by Robert Vauquer, one of the cleverest craftsmen in the school of Blois; and Nos. 77 and 78, by Christophe Morlière, also of Blois, whose work is rare.

In considering the work of the brothers Huaud, last of a dynasty of Poitiers goldsmiths, it must be stated that the three do not show equal talent. The highest place must be given to the eldest; his taste is more refined; he is nearer than the others to the Golden Age. One may search in vain among the works of Jean Pierre or of Ami for anything to match Pierre II's best enamels. Even between the productions of the younger brothers there is a distinction to be made. The watches bearing the two names together reach a much higher standard than those signed by Huaud le puisné alone. It is, therefore, to the collaboration of Ami that we must impute the superiority of these pieces of work.

No. 43 Enamel by Pierre (II) Huaud.

No. 59 Enamel by Ami Huaud or atelier.

No. 61 Enamel by Brothers Huaud.

No. 98 Enamel by Jean Pierre Huaud.

No. 187 Enamel by one of the brothers at the end of his career.

No. 219 Enamel by Jean Pierre Huaud.

No. 235 Enamel by Brothers Huaud.

Among the watches of historical interest are the following:

No. 17. Commissioned by the town of Besançon as a gift to Cardinal Granvelle, circa 1564.

No. 55 Made for the Regent Philip of Orleans.

No. 64 Made by D. Vauchez of Paris in 1783, one of the twelve made in commemoration of the ascent of the first Montgolfier balloon (only one other known).

No. 87 Made in 1608 for the Duke of Mantua.

No. 131 Case of a watch presented by King James I to the first Lord Brooke, circa 1620.

No. 137 An "East" watch, one of a type often given as a prize in the tennis tournament by King Charles II.

No. 143 Presented to a Duke of Bavaria, probably the famous Prince Rupert of the Great Civil War, on the occasion of his creation as a Knight of the Garter in 1663.

No. 177 Bears the arms of the Payler family.

No. 179 Bears the arms of Thomas Windsor, Viscount Windsor (Ire., 1699) and Baron Montjoy (Gt. Britain, 1711).

No. 193 Watch made in England for the Turkish trade.

No. 207 Belonged at one time to the Emperor of China.

No. 244 Watch carried by Sir Walter Scott, Bart.

No. 246 Shows the monogram of Marie Antoniette.

B. M. D.

GALLERY TWENTY-TWO
GERMAN PORCELAINS

THE eighteenth century material is continued in the corridor (Gallery 22) to the east of the court-yard, although the walls here are hung with TAPESTRIES of much earlier date. Beginning at the south end are three Gothic pieces, of which that in the middle is the earliest, dating from the fifteenth century, the other two being some fifty years later. On the same wall to the north of the central door are two other late Gothic tapestries, with a third of seventeenth-century workmanship. These hangings, like those in the opposite corridor, were included in the lot secured from Knole.

The cases in this corridor are given over wholly to hard paste porcelain manufactured throughout the eighteenth century at Meissen near Dresden, in Saxony, and known, therefore, either as DRESDEN, MEISSEN OR SAXE. The secret of true or hard paste porcelain, similar to the Chinese, was discovered, as briefly described above, at Dresden about 1707 by J. F. Böttger, an alchemist in the service of Augustus the Second, the Elector of Saxony.

After producing various experimental wares, Böttger was established at Meissen in 1710, where he began under royal protection the regular manufacture of hard paste porcelain, decorated in the Chinese manner. Under various directors the factory continued to produce ornamental and useful pieces throughout the century and down to the present time, always with the sanction and support of the government. The Morgan collection contains little besides examples of the decorative figures characteristic of the best period of the works, although the tea set in Cases A and B is a fine and early specimen of the table ware made by the factory. There is, however, no other private collection in existence which approaches this assemblage of ornamental statuettes or figurines, which were the most characteristic Meissen production, and one of the most typical expressions of the age. These tiny, impertinent, and frivolous bits of sculpture represent more completely perhaps than any other phase of art the thought and feeling of a period which made artificiality a supreme virtue, folly a fine art, and the inconsequential the chief end of existence. The miniature ladies in flowered crinolines, attended by irresponsible gentlemen, equally gay, are the most expressive pieces in the entire collection, although the fanciful and grotesque subjects in Case E, the pastoral in Case C, the allegorical in Case K, the Italian comedies in Case P, and the Rococo extravagancies in Case O all illustrate phases of the thought and fashion of the day.



STATUETTE AND TWO FLOWER POTS
GERMAN, MEISSEN, XVIII CENTURY



GROUP OF PHEASANTS AND A BASKET OF FLOWERS
GERMAN, MEISSEN, XVIII CENTURY

GALLERY TWENTY-TWO

The pieces have been arranged in a general chronological order, although such arrangement is only appoxrimate, owing to the fact that older types were frequently repeated at later periods, and a piece originally modeled in the first part of the century may in actual workmanship date from the end of the epoch.

A few specimens of German porcelain made at other factories than Meissen are placed in the wall case (R) at the right of the door leading into the Miniature Room. Overhead hangs a PERSIAN RUG of the type called Ispahan, but really manufactured at Herat early in the seventeenth century.

GALLERY TWENTY-THREE



GALLERY TWENTY-THREE
THE COLLECTION OF MINIATURES

GALLERY TWENTY-THREE
THE COLLECTION OF MINIATURES

THE numbers on the labels refer to the catalogue of the collection of miniatures prepared by Dr. G. C. Williamson, and the attributions of subjects and artists follow this catalogue in all cases. In it the anecdotal and personal side is generously treated, and those who have the desire will find that this information will add to the pleasure and interest of the collection. One of the delightful aspects of this art is its close connection with history and manners, the intimacy with sitters and owners which these little portraits reveal. This is particularly the case, as in the present instance, when many of the works represent historical characters or were owned by famous people.

The collection contains, with a few exceptions, examples of all the well-known practitioners of portrait miniature painting from the time when it became an independent expression down to the middle of the last century, and in most cases the artists are represented by works of first importance. Nothing earlier than the sixteenth century

is included. The portrait miniatures made before that time occur as incidental parts of pictures whose principal themes were not concerned with portraiture, or else were painted as decorations in illuminated manuscripts. The early stages of the art may be traced in the devotional books of the middle ages. Portrait miniatures begin to appear in the Psalters, the Breviaries, the Books of Hours, as far back as the latter part of the thirteenth century, a manifestation of the naturalism which was the supreme characteristic of the GOTHIC PERIOD, when the portrait, whether of persons or things, was rediscovered by Modern Art. The Credo, executed about 1287, at the direction of the Sire de Joinville, contains a likeness of Saint Louis, and from this time onward, living people serve as models and features were individualized with increasing power and more careful finish up to the summit of the illuminating art with the great Netherland masters and Jean Foucquet. Miniatures in books disappeared with the introduction of printing, but at the same time was invented the miniature in the modern sense—which might be defined as a portrait on a small scale, combined with something of the ornamental quality of a jewel—a quality often enhanced by the goldsmith's setting of precious metals, enamels, or rare stones. Holbein, the greatest of them all, and the Clouets were the first consistent exponents of the modern miniature, and at this point the Morgan collection begins.



HENRY VIII
HOLBEIN, 1497–1543



CHARLES DE COSSÉ
MARÉCHAL DE BRISSAC
JEAN CLOUET
EARLY XVI CENTURY



MRS. PEMBERTON
HOLBEIN, 1497–1543

The earliest examples are found in the cases and frames at the center of the north wall opposite the columns. Being so close to the common source, the miniatures of the sixteenth century, in either England or France, disclose no great divergence of general intention or technical methods. Soon after, however, the national traits begin to make themselves felt, and this fact is emphasized by the arrangement of the collection, the ENGLISH SCHOOL proceeding from the center toward the right, and the French toward the left. In the middle of the north wall is a small frame (No. 18) containing twelve miniatures, ten by Holbein or his contemporaries. Here is a famous portrait of Henry VIII (No. 2), supposed to be the miniature painted for the King and given by him to Anne of Cleves in 1539. With it is its ivory case engraved with the Tudor rose. Other works of extreme importance in this frame are No. 4, a portrait of a lady of the Pemberton family, set in a black and white enamel frame with pearl pendants, the portrait of Sir Thomas More, and the interesting though somewhat damaged Thomas Cromwell, all by Holbein.

At this time the miniatures in water color were painted on vellum, paper, or cardboard. The backs of playing cards were often used, as is seen in many cases where the reverse is visible.

THE MINIATURES OF NICHOLAS HILLIARD are distinguished for the cleanness and precision of the work-

manship, qualities inherited from Holbein. He is essentially a craftsman. Excellent examples by him are
Frame 18 shown in Case 18. A portrait of Mary Queen of Scots by an unknown painter is in the center of this case. According to the inscription on either side of the head, the work was painted in 1564 in the lady's twenty-third year. It is in its original frame of carved oak, and has on its back the C. R. of Charles II, showing that it at one time belonged to that monarch. Miniatures by Lavinia Teerlinc are also shown here. She was the daughter of Simon Benninck, the famous illuminator, and for many years was a popular artist in London.

Case 16 ISAAC OLIVER was the next prominent miniaturist. His work is marked by stronger characterization than Hilliard's, from whom, and Zucchero, who visited London in 1574, his work derives. He is splendidly represented in this collection, seven or eight of the works by him being of extreme importance. Among these may be mentioned No. 41, Philip II, King of Spain, in a rock crystal locket enameled on the sides; No. 43, Queen Anne of Denmark; No. 47, Sir Philip Sidney; No. 48, Lord Brooke; Nos. 49 and 54, portraits of Robert Devereux, Earl of Essex. Of this favorite of Queen Elizabeth's old age, there are five portraits. In this case also are works by Simon van de Passe, the well-known Dutch engraver, who went to London about 1615.

PETER OLIVER, who was highly praised by Walpole,



VISCOUNT CAMPDEN
AFTERWARDS EARL OF GAINSBOROUGH
SAMUEL COOPER, 1609–1672

was the pupil of his father, Isaac Oliver. He was employed by Charles I to make copies in miniature of the pictures in the royal collection at Whitehall. What is evidently one of these (No. 70) is shown in Frame 15. It is a reproduction of a Marriage of St. Catharine which has not been traced, but evidently by Titian or one of his school. Examples of his portraiture, in which he displays less vitality than his father, are also shown. An excellent work in this frame is No. 76, by an unknown painter, a German probably. Frame 15

In John Hoskins' work the influence of Van Dyck begins to make itself felt. In the ease of posture and the fuller modelling with which he endowed his portraits are evidences of the polish and suavity which was taking the place of the cruder manners and more austere taste of Tudor and Jacobean times. His name must be placed among the best of his craft, as is proved by No. 83, the Earl of Callender; No. 87, Sir Charles Lucas; No. 90, Portrait of a Gentleman, and others. His work prefigures the greater accomplishment of his famous nephew and pupil, whose art will be next considered. Frame 14

Peter Cooper, of whom Walpole said, "If a glass could expand Cooper's pictures to the size of Van Dyck's, they would appear to have been painted to that proportion," is generally considered to be the greatest English exponent of miniature portrait painting. None of those Case 13

who came after can approach him in virility—it is only with the Olivers and Hoskins that he can be compared, Holbein being not English and as a matter of course in a class quite apart. Cooper's miniatures are frankly founded on Van Dyck's paintings, but he has succeeded in conveying to us something of the sternness and decision of the men of the Commonwealth, and was able also to portray ladies without falling into insipidity—a rare quality indeed among his successors. Among so many excellent specimens of Cooper's art, it would be difficult to select the most important, so the visitor's attention is confidently recommended to the consideration of all.

Frames 12-11

After Cooper, miniature painting deteriorated rapidly. Greenhill, Flatman, Dixon, Lawrence Crosse, and Bernard Leus are the best known names of the late seventeenth and early eighteenth century.

Frames 10-9

These frames (Nos. 10 and 9) contain examples of various artists of lesser reputation of the eighteenth century. Ivory now takes the important place as the material on which miniatures were painted.

Frame 8

The work of Ozias Humphrey fills this frame, and several examples are also in Frame 5. These are mostly portraits of the Sackville family, some done from life and others from old portraits. Humphrey was aided in his practice by the advice of Reynolds, and his work is more vigorous than that of his fellows.

The miniaturist who won the greatest popularity in this time and who has kept it to our day is RICHARD COSWAY. This popularity is inevitable, given the qualities of his art, a great facility in the combination of vaguely idealized forms, pleasing colors, sweet expressions, and pretty clothes. It cannot be claimed that his likenesses are ever convincing, but no one knew better than he how to put liquid and sparkling eyes in a soft face surrounded by fluffy hair, or creamy, tinted necks escaping from delicate tulle and gauzy ruffles, or how to confection backgrounds of pale opal or pearly sky. These are the foundations on which, for one hundred and fifty years, his fame has rested immovable, and so long as the love for these things lasts will Cosway remain one of the great favorites. Of the large number of Cosway's productions, it is difficult to single out any for particular comment, so even and regular is their accomplishment. Attention might be called to the pencil drawings slightly tinted (Nos. 293, 294, 295, 297) in Frame 6, which testify that it was not alone his use of ivory that he depended upon for his delicate shades and velvet finish. Several Cosways are also in Frame 5.

Frame 6
Case 7

The followers of Cosway's style and success were the Plimers and Engleheart, though they never equaled their model's skill. ANDREW PLIMER is the most famous. His sitters are sweetly similar; they are all sisters, one would say, with a strong family resemblance.

Frame 4
Case 3
Frame 1

ENGLEHEART has comparatively more vitality, but characterization was not popular with any of these fashionable artists. Two miniatures by Lawrence and one by Raeburn are in Frame 1.

* * * * * * * * * * *

The history of miniature painting on the Continent does not present the same continuity of record as in England, where its patronage has persisted pretty regularly from the time of Henry VIII. The Clouets at about the time of Holbein introduced the art into FRANCE, but it was not until the seventeenth century with the enamelers of the region of Louis XIV that France produced anything which could be called a national school. Miniatures were produced in the early time in Germany, the Netherland countries, Italy, and Spain, but as a rule these were not done by specialists, but by painters who were practising other branches.

Case 19 Early MINIATURES EXECUTED ON THE CONTINENT are shown in Case 20, where they harmonize satisfactorily with the Hilliards and the Isaac Olivers, their neighbors. Here are interesting examples by the Clouets and others. One of the gems of the collection is Charles de Cossé, Comte de Brissac (No. 383), ascribed to Jean Clouet, to whom is also attributed the excellent portrait of the Comte de la Rochefoucault (No. 390). Two portraits by Ludger

Tom Ring (Nos. 402 and 403), enclosed in an ivory box, are shown in this case.

Paintings in enamel by the PETITOTS, father and son, miniaturists of importance in the reign of Louis XIV, are shown in Frames 20 and 21. As was customary, these enamels are frequently copies of other portraits. Jean Petitot's work is in Frame 21 in the center of which is a miniature in water color which is attributed to him. The enamels, however, particularly the smaller ones, are more characteristic, Enamels by the son, Jean Louis Petitot, are shown in Frame 19, which exhibit about the same grade of accomplishment. Frames 19-21

Works by or after LARGILLIERE, NATTIER, AND J. B. VAN LOO are exhibited in Frame 22. Frame 22

The fashion of making presents of decorated snuff boxes and bonbonnières stimulated the patronage of the miniature painters, and the number of them in France in the eighteenth century was fully as great as in England. Prettiness and charming frivolity were the qualities most in demand for the decoration of these little gift boxes. Several are shown in Case 23, all decorated with portraits of ladies, one of which, representing Marie Antoinette, is attributed to Hall, the Swedish artist who occupied in France the same position of popularity that was Cosway's in England. Most of the works by Hall, which the collection contains, are placed in Frame 24. Case 23 Frame 24

His contemporary fame was enormous and justly so, as he was far superior to his professional competitors. In his day he was called, like Cooper the Van Dyck of the miniature, and the critics thought his portraits of men even more successful than those of ladies—no mean distinction among the professional miniaturists of the eighteenth century. Most of his sitters were ladies, however, and the portraits here exhibited of Mme. Favart (No. 497), A Lady (No. 498), Mme. Elizabeth (No. 499), and several others testify to the extent of his talent. Frame 25 A successful male portrait is in Frame 25, Rabbi Ben Israel (No. 512).

An outcome of the demand for decorated snuff boxes was the form of miniature painting which took landscapes or festivals crowded with tiny figures for subjects. The van Blarenberghe family of Franco-Flemish origin were the chief exponents of this branch. Four examples of these microscopic pictures, representing park scenes, are in Frame 25. Two other pictures by these artists are shown elsewhere, of which the Village Festival, No. 517 in Frame 27, is the most interesting on account of its subject.

FRAGONARD'S MINIATURES are the most distinguished of the eighteenth century. He was unhampered by the petty traditions which seemed inseparable from the art in that time, and painted his little portraits in the same manner as he did the large ones. His miniatures are very rare, but several examples are

shown in Case 29, and these display the piquancy and spontaneity of his style. The Young Man (No. 542), A Boy (No. 538), A Young Girl (No. 540), A Young Girl (No. 547), might be suggested as worthy of particular attention. Case 29

Examples by DUMONT, who is regarded as one of the important miniaturists, are in Frame 36. In his work, that of his pupil Isabey, and in that of Augustin, the influence of David is manifest. They belong to the Revolution and the Empire, and the classicism that these times adopted in reaction against the frivolity of the Ancien Regime is apparent in their productions. Isabey lived until 1855, and during his long career he painted many celebrated people, as will be shown by the names on the labels of these examples. Paper was for him a more sympathetic medium than ivory, and though his finish is not broad, his work is never petty in conception. Some of the excellence of David as a portraitist is retained in the output of these three artists. Frame 36 Case 34

One of the distinctions of the Morgan collection is its representation of J. B. AUGUSTIN, by whom it contains 75 examples, including paintings, drawings and sketches; so that the progress of his work may be traced from the first rough sketches through the elaborate drawing, the start of painting, to the completed portrait. These drawings elucidate his methods, as volumes of explanation would fail to do. Such an important showing Cases 38, 39, 40

of one of the greatest exponents of the latter phase of the art, who practised according to its inherited conventions, should prove of especial value to those artists of to-day who are striving so earnestly to win back for their craft the consideration with which it was regarded during more than two centuries of its history.

Six pictures of the eighteenth century are hanging in this room. They are as follows:

MADEMOISELLE HELVETIUS, later Comtesse de Mun, BY F. H. DROUAIS. She was Elizabeth Charlotte, daughter of Claude Adrian Helvetius. The picture was acquired from the Marquis de Mun, the great-grandson of the sitter.

A LADY IRONING, by HENRY AND GEORGE MORLAND. In the catalogue of the Morland Gallery, which was sold by its owner, Charles Chatfield, in 1807. this picture is entered as follows: "Woman Ironing. The admirers of (George) Morland will feel a particular interest in this portrait commenced by his father and finished by himself."

DUCHESS OF GLOUCESTER, by REYNOLDS. Mary Walpole, Countess of Waldegrave, afterwards Duchess of Gloucester, was born in 1736. This portrait was painted about 1764, after the death of Earl Waldegrave, and Walpole comments on "the picture of the fair widow leaning her head on her hand and looking upward as if for consolation and strength."

MADAME DE POMPADOUR, by CARLE VAN LOO, Jeanne Antoinette Poisson was born in Paris in 1721, and married to C. G. Borromée le Normant in 1741. In 1745 she was installed at Versailles as the mistress of Louis XV with the title of Marquise de Pompadour. The portrait was painted in 1750, and belonged to Abel François Poisson, Marquis de Marigny, the brother of the sitter, and was sold at auction in 1782 for 144 livres. The Marquise is represented in a pretended rustic costume, and holding a basket of flowers. The engraving by Anselin after this picture was called La Belle Jardinière. The portrait shows a woman past her youth, and notwithstanding the painter's evident flattery, the face is that of one who tries to hide the effects of age.

LA DÉVIDEUSE, by J. B. GREUZE. This picture was exhibited at the Salon of 1759 under the caption: La Dévideuse appartenant à M. le Marquis de Bandol. At one time it formed part of the noted collection of Monsieur La Live de Jully.

MADAME DE MONDONVILLE, by MAURICE QUENTIN DE LA TOUR. Madame de Mondonville was born in 1708 and married Jean Joseph Cassanea de Mondonville, the superintendent of music at the chapel of Versailles. In the portrait she leans on a clavichord, and the book of music back of her is inscribed: Pieces de Clavecin de Madame de Mondonville. The picture comes from the collection of M. Eudoxe Marcille, a

connoisseur of the last century, who with the de Goncourts and a few others interested himself in the then despised art of the eighteenth century. The portrait of Madame de Mondonville is painted in pastel. It was one of the eighteen exhibits of La Tour at the Salon of 1753.

The tapestry which is placed on the north wall is one of a set of three Beauvais tapestries, of which the two others hang in Gallery 18 under which heading it is commented upon.

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